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THE JERUSALEM POST MAGAZINE

Friday, December 19, 1975

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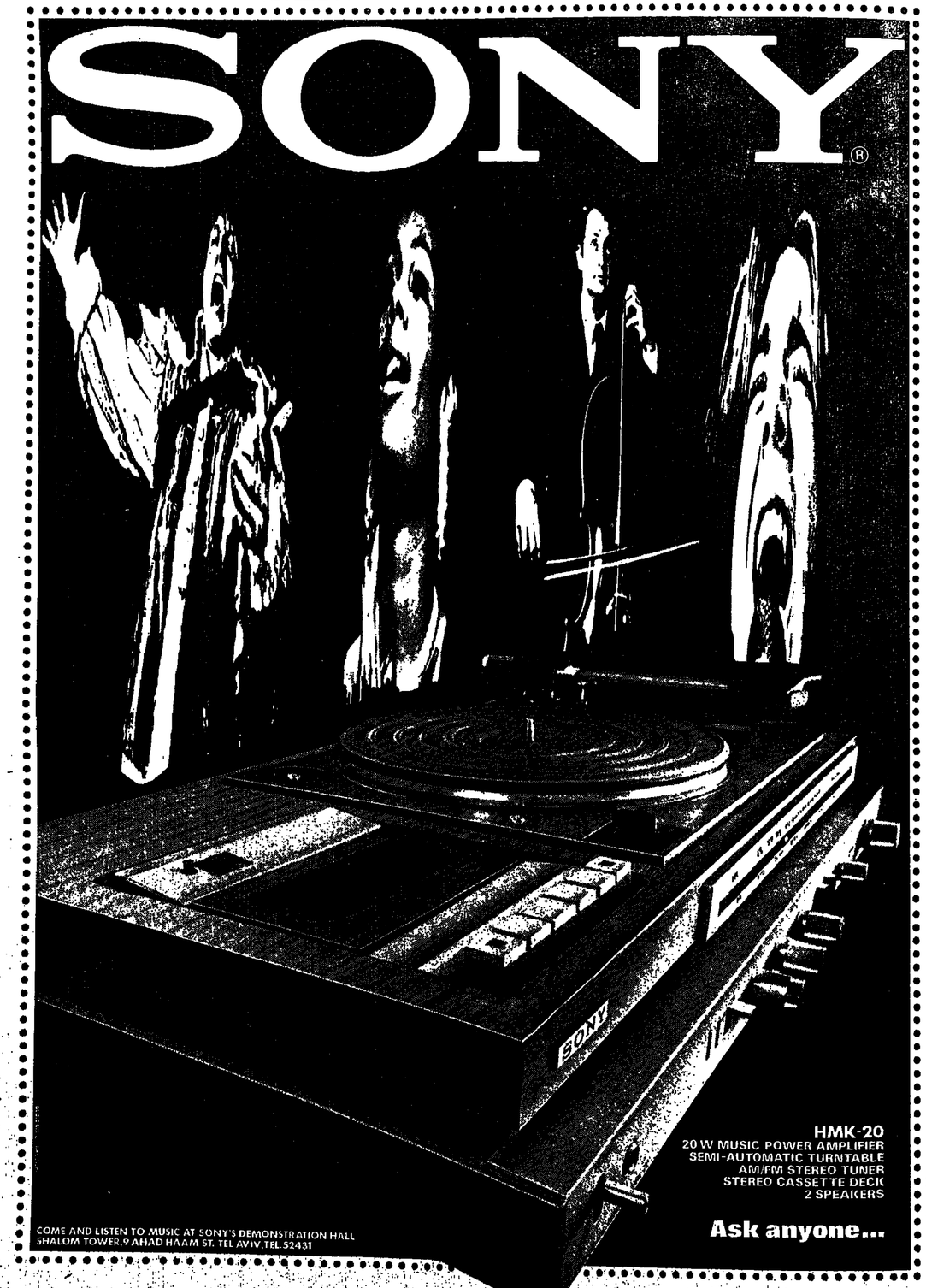

THE JERUSALEM POST MAGAZINE

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Cover picture: Dead-end street in Jerusalem. (Goldberg)

The Role of The Lady Davis Foundation in Amal Vocational and High School Education

When the glorious history of Canadian Jewry's contribution to the welfare and educational programmes of Israel is written, an illustrious chapter on its deep practical interest in Amal Vocational and High School Education will take pride of place.

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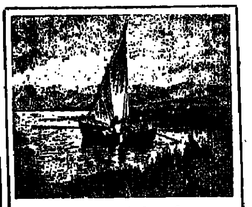

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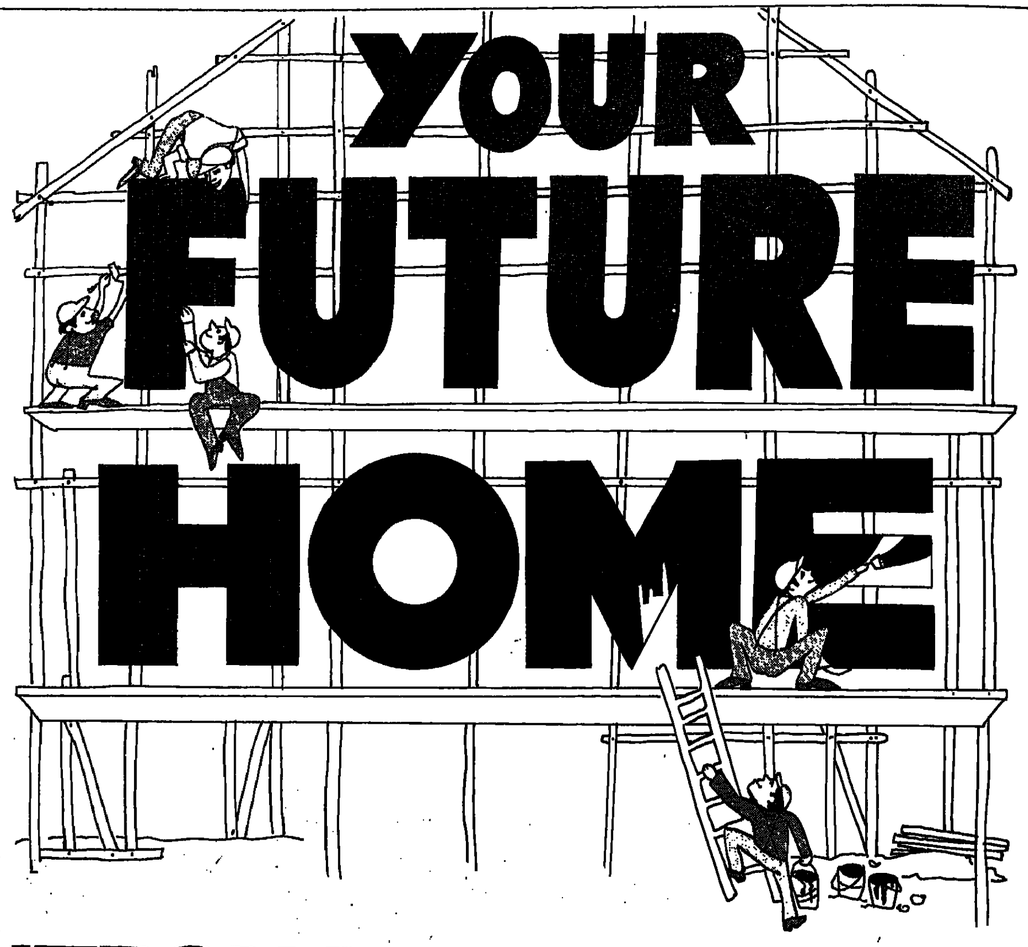

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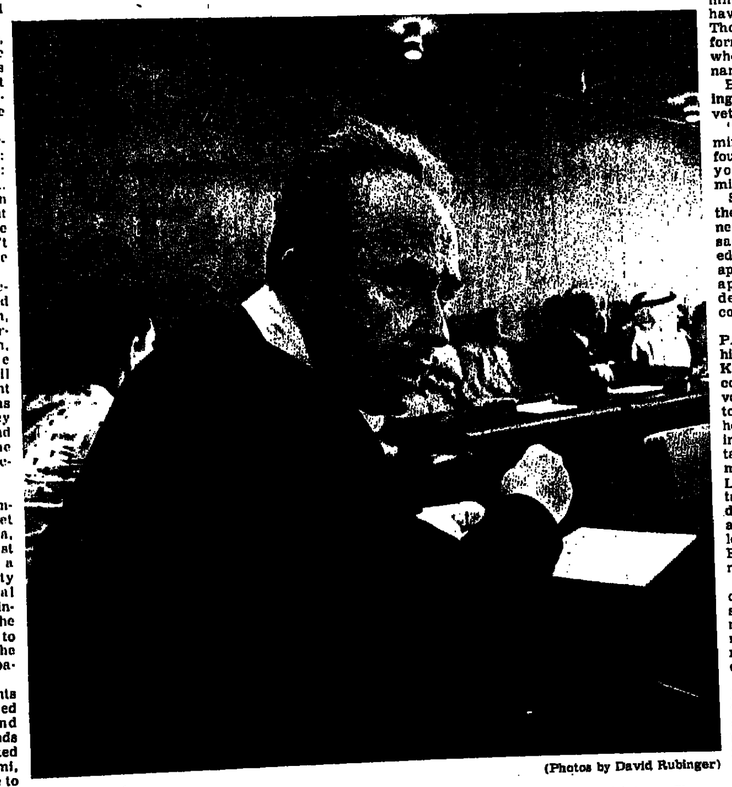
THE RABIN ENIGMA

What manner of political leader is the Prime Minister of Israel? How does he go about the business of running the Government? Reporters DAVID LANDAU and MALKA RABINOWITZ seek to answer these timely and vital questions.



(Photos by David Rubinger)

AS YITZHAK RABIN ponders how best to retain American support in the face of Syrian-Soviet designs, this much is clear to those who know him: he will reach his decisions alone. Eighteen months after taking office and moving into the national spotlight, Rabin remains a somewhat distant figure to the public and an enigma to his own party.

Is he a hawk or is he a dove? Even by this acid test of Israeli politics there is no unanimous reading of him.

His party grumbles about his insularity, his detachment, his unorthodox choice of advisers. But it continues to support him. "He is the best man wo have for the job," say Labour key men.

Rabin himself continues to dig in his own purposeful, unspectacular way, eschewing dramatic gestures, growing in the job. If the pollsters are right, his steady performance has won widespread public backing.

And beyond factional loyalties, a considerable segment of the Labour-Alignment dearly wants Rabin to succeed, believing that he alone can bring the party united and successful through the next election.

A party veteran candidly surveyed the alternatives this week: "Peres uses too many words: he's not enough of a heavyweight. Zadok is a balanced, cultured man with a superior intellect but he's not energetic or decisive enough. And Almogi just doesn't have the qualifications for the job."

Though seemingly well ensconced, Rabin could be threatened should the ties with Washington, which he has so carefully nurtured and heavily banked on, seriously deteriorate. The forthcoming Security Council debate, with its expected accent on the Palestinian question, looms as an imminent test. If his policy is seen to flounder, Mapam and the Labour doves will resume their pressure for a change of tactics.

LAST WEEK'S dramatic confrontation of the Labour Knesset caucus, ostensibly over Sebastia, implicitly over the broader West Bank-Palestinian issue, struck a warning chord with the party managers. Secretary-General Meir Zarmi and other Labour insiders urged Rabin not to take the party too much for granted, but to consult, to explain, to give the members a feeling of participation in policymaking.

One leading Labourite laments privately that the party, faced with an inexperienced and basically introverted leader, finds itself with a similarly introverted secretary-general. Meir Zarmi, he says, has so far been unable to prod Rabin into a warmer relationship with his party. Others believe the caucus conflict may now have shaken Rabin into a more active involvement in party life.

Just as the country as a whole, traumatized by the Yom Kippur War, allowed the new premier a longer-than-usual "honeymoon," so, too, the Labour Party is tolerant.

"After all," say the veterans, "he's a novice in political affairs." And, indeed, the sum total of Rabin's experience of the smoke-filled rooms was a few frustrating months in 1973 aiding Yehoshua Rabinowitz's (ultimately unsuccessful) bid to retain the mayoralty of Tel Aviv. After the brief post-war national election campaign, he became Minister of Labour in Golda Meir's short-lived cabinet — and three months later he was in her chair.

Back in 1968, when he quit as chief-of-staff and took the Washington ambassadorship, he had plainly set his sights on an eventual career in politics — but he certainly never anticipated so short an apprenticeship.

THE CAUCUS was a signal that his "credit" with the party may have begun to give out. His cavalier treatment of Labour Minister Moshe Baram, who was to be shunted to the Communications portfolio under the proposed Cabinet reform, was, by all accounts, a miscalculation.

"Almost nothing holds the diverse elements of Labour together but continued rule," one party man said frankly this week. "And doing that to Baram touched precisely on that sensitive nerve. It was not that he was doing wrong to Baram, but to the tribe.' ".

Said another: "It was a basic psychological mistake on Rabin's part. Had he consulted Baram himself, he would have found understanding. Baram after all helped bring him to power."

Some explain Rabin's lack of party finesse by the long shadow cast by Golda Meir. With the consequences of the Ben-Gurion-Eshkol split in mind, Rabin is careful not to step precipitately into her shoes as party leader, or — if he can possibly help it — to reverse decisions with which she is personally identified. For instance, say some, the Biram-Ikrit issue would have been settled long ago if not for this.

THE APPOINTMENT of Aluf (Res) Arik Sharon as the Prime Minister's "general adviser" has still not been swallowed by the party, and continues to exacerbate suspicion and criticism. Sharon himself surfaces periodically, through anonymous "sources close to him," to take a pot-shot at this or that Government policy.

To many Labourites, Sharon remains above all a threatening political opponent, the man who welded the Likud, against all the odds, into an almost-credible alternative, the gravest-ever threat to Labour rule.

To some, he is much more besides — a positively dangerous influence on the Prime Minister.

"He's anti-democratic," says a well-placed Labour stalwart. "Go in and conquer Jordan and set up a Palestinian government there?... Sharon's infantile. And all this talk of a government of technocrats, of generals... that's not democracy."

There was disgruntlement inside Labour, too, at the appointment of Aluf (Res.) Rehavam Ze'evi as Rabin's intelligence adviser, because Ze'evi is also noted for hardline opinions.

Dov Tsamir, head of the Labour Party's information department and reputedly close to Rabin, says he has told the Premier of the concern of party members over Sharon's appointment and subsequent behaviour.

"That doesn't mean I'm demanding that he get rid of him: I don't think that's within my jurisdiction. I'm glad the Prime Minister meets me and listens to me."

Rabin is, indeed, reckoned a good listener; and a catholic listener. Despite his crowded work schedule, he makes a point of inviting a wide range of people to his home, and holds regular, unpublicized meetings with a number of leading intellectuals.

His immediate staff — almost all of them men who served under him at the Washington embassy — have open and easy access to him. The daily Bureau meeting is an informal dialogue, with staffers, who address him by his first name, freely throwing out ideas.

But Rabin listens without saying much himself. One political veteran remarks wistfully:

"With Golda I would go in for 15 minutes and we'd talk for four hours. With Rabin, you're in and out in seven minutes."

Similarly, public speaking is not the Prime Minister's forte. "He'll never be an orator," an aide says sadly. But observers note a marked improvement in Rabin's public appearances over the past year — apparently achieved through determined application and coaching.

PARTICULARLY noticeable is his growing confidence on the Knesset podium. Gone is the disconcerting grin, apparently a nervous reflex, which used invariably to appear at the first sign of Likud heckling. He is still uncomfortable in the cut and thrust of parliamentary repartee, and is certainly no match for Menahem Begin. But Likud now treats him with a certain wariness — ever since he dubbed the strident Haim Landau a "political Sancho Panza," unleashing a (pre-planned?) jibe at Begin's trusty lieutenant that cut near to the bone.

The Premier's increasing self-confidence is almost tangible. He seems to have overcome an innate bashfulness and is now far more assertive, in a quiet way, making his points with greater directness and conviction.

He feels, say his aides, that he has proved himself as Premier — both by the interim agreement with Egypt, which vindicated his basic political premises, and by his ability to take tough decisions over the disputed defence budget and Kissinger's deadlocked March shuttle.

Ministers who initially treated him with circumspection now visibly defer to his rank.

Matching his self-assurance is a broadened perspective on international affairs.

"His initial policymaking was totally polarized," says one critic. "The Washington-Jerusalem axis was his sole concern. He instinctively recoiled at any complication of this view and suffered from a 'multilateral phobia.' " Hence, apparently, his reluctance — until quite recently — to contemplate the reconvening of the Geneva Conference.

Hence, too, his early heavy-handedness with European statesmen. Not long after taking office, Rabin baldly told French Foreign Minister Sauvargnargues

(Continued on page 6)

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(Continued from page 5)

that France now had no influence at all in the Middle East — and Israel was pleased that this was so. Subsequent encounters with Harold Wilson, Helmut Schmidt and other European political leaders have balanced his perception.

His insistence on keeping punctually to schedule enables him to relax occasionally with a game of tennis or a volume of political biography. The Rabins try to spend most weekends in Tel Aviv, when he can see his daughter Dalia, a lawyer married to a regular army officer, and his one-year-old grandson, Jonathan. They also have a son, Yuval, 20, also a combat officer.

The immediate challenge ahead is not, Rabin insists, the Palestinian issue, but the Syrian-Soviet attempt to amend Security Council Resolution 242 and outflank the negotiating framework of the Geneva conference by invoking the Council.

In this way, Moscow and Damascus would seek to obtain an imposed settlement through the agency of the Security Council. The Palestinian issue, Rabin believes, is merely the device by which the Russians and Syrians seek to achieve Security Council intervention on January 12.

That date, when the Council will discuss the Middle East question — with the participation of the PLO — is what Rabin wants to get behind him, and with clear demonstration at the U.N. of American support. For up till now the U.S. has also been firm on 242 and Geneva as the basis for its Middle East diplomacy. Washington, Rabin is persuaded, knows full well that the Soviet-Syrian campaign is directed not only at Israel, but at the U.S., and Egypt as well.

Labour doves are prepared to go along with this perception and timetable and postpone party discussion of unauthorized Gush Emunim settlement in Samaria and the wider question of the Palestinians. This, despite their unhappiness at Rabin's failure to score at least a tactical point by stating clearly that Israel is prepared to negotiate with any Arab party that recognizes its right to exist — the "Yariv-Shemtov formula."

This failure, some believe, may also stem from his inability or unwillingness to utilize the power of the media as a political weapon — a failure even more glaring in the face of Henry Kissinger's masterful use of this tool, often against Israel's interests.

Both doves and hawks are often disconcerted at the absence in the Prime Minister's Office of systematized staff work on such fundamental issues as the Palestinian problem.

While Golda Meir, with 50 years of politics behind her, might understandably have relied more on experience and intuition, Rabin — an army general famed for his organized and analytical mind — was expected to introduce an orderly system of examining problems and to set up policy task-groups to work out political options. There is virtually none of this. The inter-departmental "think tank" under Mordechai Gazit, which laid the groundwork for the interim settlement talks with Egypt, has now petered out. (Some officials — though not Gazit — believe that even that think tank's work received inadequate attention from the Rabin-Allon-Peres negotiating team.)

NOR DOES the Premier invite or encourage policy proposals from the Foreign Ministry or from Defence Ministry experts.

Moreover, the negotiating team itself is by no means a regular institution. When Kissinger or some other foreign statesman comes, the three ministers face him together across the green baize. When he leaves, they go their separate ways again, and the nagging personal and political disputes between them — euphemistically referred to as 'differences in nuances' — often make headlines.

On occasion, Rabin will telephone or meet with either Peres or Allon, to discuss specific issues of concern. They might meet or talk several times a day, or only once a week. He calls them when he needs them: there is no habitual convening of any form of "kitchen cabinet."

Similarly he will call or meet with Galili or Zadok as the need arises — but again there is no fixed pattern.

"Who does he talk to? I just don't know," one Labour Party minister admitted. "Perhaps to his wife; perhaps to Eli Mizrachi," he said.

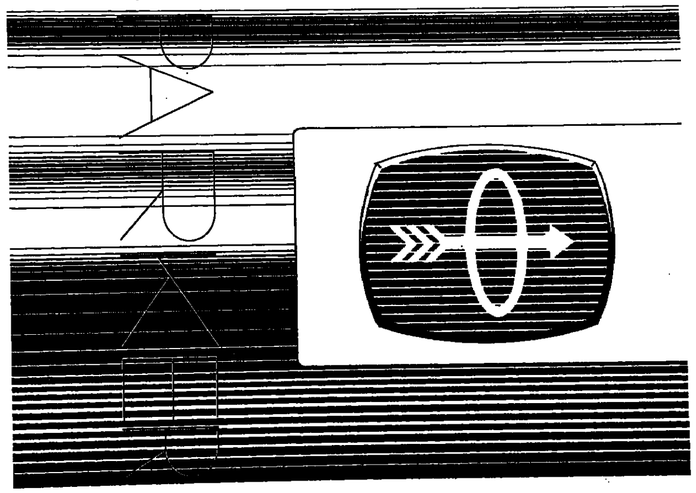
The huge amount of paper work and documentation reaching the Prime Minister is funnelled to his desk principally by Mizrachi, the political secretary Rabin inherited from Golda. Some observers feel this procedure is haphazard and that the Premier is not getting all the information he needs.

(Mizrachi, who is the Premier's veritable shadow and the keeper of his appointment book, is regarded with suspicion in some Labour Party quarters because of his command of Rabin's timetable and attention.)

The lack of system in the Prime Minister's Office is also reflected, according to knowledgeable sources, in a clogged network of communication with, and feedback from, the various ministries. Rabin took office after five years in Washington where the American presidential model was before him. While he did not intend a wholesale revolution, he did want to strengthen the Premier's control of, and involvement in, broader areas of government. Sharon's appointment as the Premier's defence expert was an example of this approach, though there were political motivations too.

It would have required similar appointments in other fields, but they have not been made. Rabin, it is said, has come to realize that such moves would overly strain the sensitive fabric of governmental-bureaucratic relations.

And that is not his purpose. Nor is he by disposition a believer in overnight cures, in cataclysmic changes. At 53, he looks forward to a lengthy tenure of office, during which he can execute his plans at a pace more suited to his own temperament and perhaps to Israel's conservatism.



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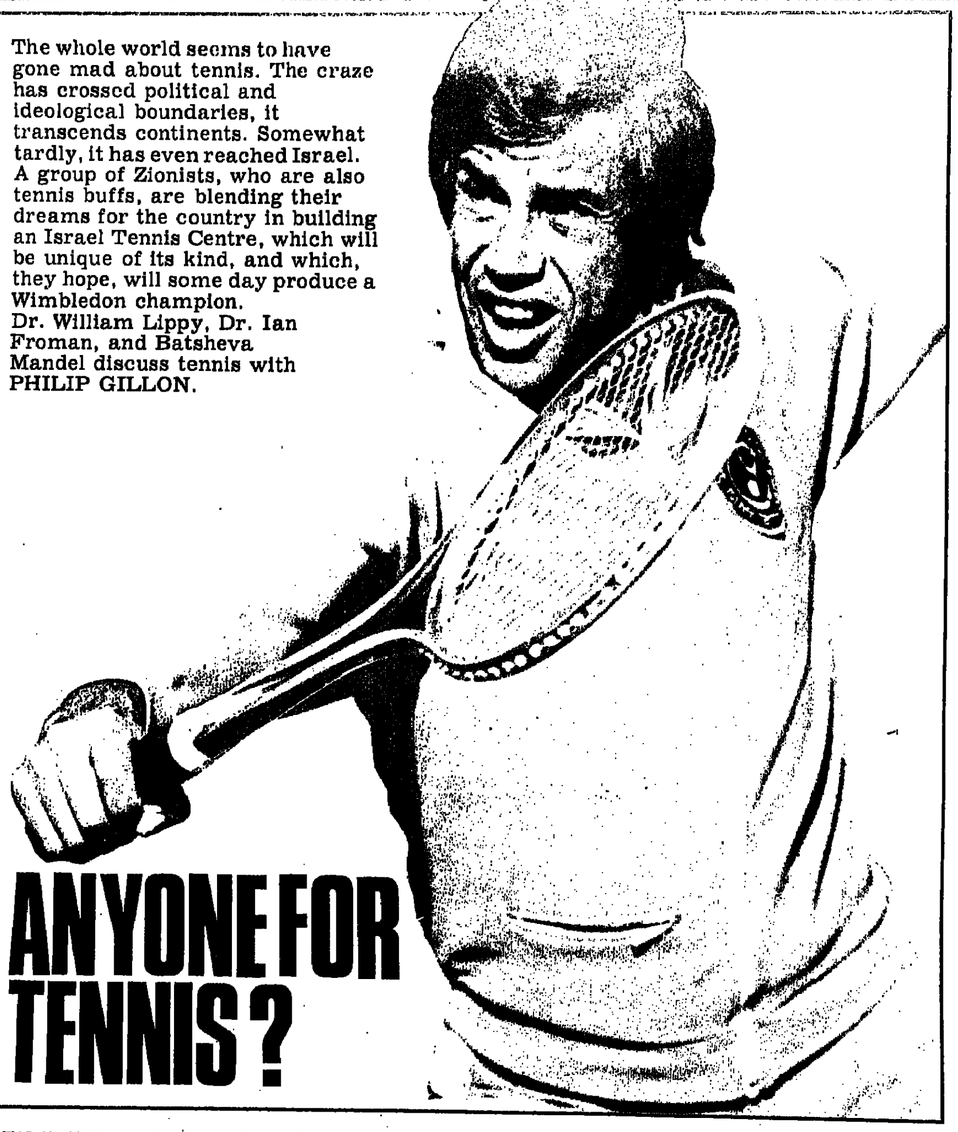
The whole world seems to have gone mad about tennis. The craze has crossed political and ideological boundaries, it transcends continents. Somewhat tardly, it has even reached Israel. A group of Zionists, who are also tennis buffs, are blending their dreams for the country in building an Israel Tennis Centre, which will be unique of its kind, and which, they hope, will some day produce a Wimbledon champion. Dr. William Lippy, Dr. Ian Froman, and Batsheva Mandel discuss tennis with PHILIP GILLON.



ANYONE FOR TENNIS?

IT WAS ALWAYS a great game, one of the greatest, but somehow it never used to have the mass appeal of sports like soccer, baseball and cricket. The ignorant and foolish said it was a rich man's sport. Then, suddenly, in the last few years, it hit the world like a virus. Today there are 35 million tennis players in the United States alone — and that is merely one country where tennis is played. We need only consider the countries represented by this year's champions — Connors and Ashe, of the U.S.; Manuel Orantes of Spain; bad boy Ilie Nastase, of Rumania; teenage idol Bjon Borg, of Sweden; Guillermo Vilas of Argentina; Tom Okker, of Holland; Martina Navratilova, of ex-Czechoslovakia; Paul Ramirez, of Mexico... The list goes on and on and on; I haven't even mentioned the Australians or the South Africans or the French or the Germans or the Italians or the Indians. In fact, the country conspicuous by its absence is Israel, which has yet to produce a major competitor of world class.

Why has tennis suddenly become an obsession with so many millions of people? One explanation is that it provides marvellous entertainment on colour television, as distinct from black and white; it is one of the easiest of games to follow on a screen where the viewer can really see the ball. The collapse of the moronic ban on professionalism and the introduction of mammoth prizes have also contributed to the dramatic appeal of the game; everyone loves money, and it is certainly exciting to see $100,000 hinging on a correct call by an umpire.

Above all, however, the great attraction of tennis is that anyone can play it. Male and female, old and young, star or dud, veteran or novice — everybody can get on a court and enjoy himself or herself. With doctors correctly putting the fear of God and heart attacks into a desk-bound generation, and with exploding democracy demanding mass recreation for participants as well as onlookers, tennis is attracting more and more players.

DR. WILLIAM LIPPY, an ear surgeon from Kent State University, Ohio, was only hit by the tennis bug four years ago. As so often happens when tennisitis strikes fairly late in life, he has been afflicted beyond cure, and lives for tennis, when he is not operating on patients in America and Israel, or is not working for the U.J.A. — he is on the National Board — or the J.D.C, where he serves on the Medical Advisory Committee. When he is not playing tennis, he talks about it and promotes it — he is one of the driving forces of the Israel Tennis Centre Committee, of which he is vice-chairman.

He explains the worldwide passion for tennis.

"Doctors are telling everyone they've got to exercise. But just walking or jogging or swimming becomes awfully boring. A person needs mental stimulus and challenge and interest as well as physical activity. Tennis is very exciting; it doesn't matter how poor a player you are, you get a terrific mental kick out of it. People who for years found excuses to ignore their doctors' advice now hurry from their work to spend more time on the court. It's a very healthy development."

BATSHEVA MANDEL, a clinical psychologist born in Peru, who works a great deal with gifted children, is also a tennis player with a beautiful style; she coaches children with endless patience. She, too, maintains that tennis is an ideal game for the harassed human being in a modern society.

"Tennis is psychologically good as well as physically healthy. It canalizes aggressions in a way that is socially acceptable; it presents challenges, and involves concentration of mind and body. You must remember that the challenge is not only physical, but mental as well: a player has to think all the time about his opponent's game. It involves strategy and tactics. From every point of view, it is a perfect form of recreation."

IT IS CERTAINLY a sport for all ages. Haifa's Arthur Assenheim is 91, and still swings an elegant racket. At the other end of the age scale. Batsheva Mandel is coaching one boy who is only five years old.

At what age can a child begin to learn to play?

It varies with the individual child, says Batsheva Mandel. "Tennis involves hand and eye coordination, and the age at which one gets this varies with the individual. A very gifted child can start at five. Normally, I would say a boy can start at seven, a girl at eight. But there is nothing to prevent children doing coordination drill for months before they go out on a tennis court."

When should one stop playing? According to Bill Lippy, only when they place one's favourite racket in one's coffin and despatch one to that Valhalla where we will all be Wimbledon champs.

DR. IAN FROMAN, who immigrated to Israel from South Africa in 1964, is so convinced that tennis is essential for Israel's national salvation that he has taken indefinite leave from his busy practice as a dentist in Tel Aviv to serve the Israel Tennis Centre as its executive director on a full-time basis.

"It's a bit hard on my mother," he concedes. "It's not nearly as impressive to talk of her son the tennis pro as it is to throw in a mention of her son the dentist."

Ian got through to the third round at Wimbledon in 1956: from 1967 to 1973 he played regularly for Israel in the Davis Cup, always in the doubles — he is an outstanding doubles player — and he has also served as captain of the team. Both he and Bill Lippy maintain that Israel has a perfect climate for tennis.

"Why, in the United States," says Bill, "most people, except in the south and the south-west, have to play indoors, in closed courts. Only in California and Florida do you have anything approaching Israel's climate for tennis — and that's why these states have given us so many American champions."

If things are so good here, why are they so bad? Why haven't we produced any champions? I have asked the right question: both of them begin to speak at once.

"Because Israel hasn't got enough courts and coaches and time to breed champions," Ian explains. "The great champions are mostly products of innumerable municipal or other public courts where they can play for hours on end."

"This is precisely why we're building the Tennis Centre," Bill says. "It's going to be for the kids. We'll expose tens of thousands of Israeli children to tennis under optimum conditions — and it won't cost them a cent. We'll provide them with coaches, all the equipment they need. As far as I know, nothing like it exists anywhere in the Western world."

THE TENNIS CENTRE, already being built in Ramat Hasharon at a cost of $3m., will consist of 16 courts. The first six will be ready next month and the other eight will be completed by Passover.

Ian Froman and Bill Lippy (seen in action opposite) discuss a new racket. (below) Batsheva Mandel and nonagenarian player Arthur Assenheim.

when they will be used for the national tournament. By 1977, the committees will have finished a stadium for 7,000 people, and will have sleeping and educational facilities for 120 boarders.

The land for the Centre was provided by the Ramat Hasharon Municipality. One of the four key men on the committee, Rubin Josephs, a contractor, is not only contributing money; he is spending months in Israel checking the work on the courts. The surface will be an all-weather compound of acrylyn glues, asbestos, sand and pigments, known as Hard-Turf, now used around the world. "I put up a losing battle for gravel and grass. The Holyland Hotel, which has a sports club of which I am a member, used to have lovely gravel courts, but is now switching to a South African all-weather surface, like Hard-Turf, recommended by Ian.

"Other surfaces are no longer practical anywhere," Ian says soothingly. "You're a victim of rising costs and spreading democracy. All courts everywhere are going to go artificial. You'll get a pay-off when you can play in the winter soon after rain."

Bill, with the enthusiasm of a comparative newcomer to tennis, defends his surface with fanatical excess. He argues that all-weather surfaces make for long, baseline rallies, which please the paying customers. In that case, I maintain, the customers are stupid.

THE CENTRE will be open to children from anywhere in the country.

"There'll be no such thing as turning the kids off the court over the weekend so that the grownups can play, as happens elsewhere in Israel," says Ian. They will get hours of coaching. The calculated formula is that about 100 youngsters can be taken for each court.

The idea is that, when the children get to be 14 or 15, they will be seeded out, and the 120 most talented among them will be accepted as boarders at the Centre. From then on, they will learn tennis as a career, just as children in vocational schools learn electronics or carpentry or mechanics.

They will get full tuition to enable them to matriculate in the usual way. But in addition, they will be trained to become tennis champions.

"You asked just now why Israel hasn't produced a champion," Ian says. "Look what you need to get one. Ron Steele, the Australian who did so much for Israeli tennis — and is still doing an enormous amount — teaches a potential champion ten hours a day. He has five hours of drill, runs ten kilometres, lifts weights, plays matches. Compare this with our best boys getting six hours a week to play, and maybe two hours' coaching a week. It's like a pianist: you won't get a maestro by letting him play once a week, and confining him to middle C."

Do they believe that Israeli parents will agree to such a regime for their children?

"They should," Ian asserts emphatically. "What's wrong with becoming a tennis star? As far as money goes, he doesn't even have to be a star — a good coach can earn $30,000 to $50,000 a year. But it's not only money that counts. If I take myself as an example, tennis has taught me much more, I think, than my ordinary education. It's taken me around the world. I've met all kinds of interesting people, and I've seen fascinating places. Now that we've finished with that nonsense of amateurism — for ever, I hope — what could be a better career for a youngster than a sport for which he shows that he has natural talent?"

"In ten years," Bill cries, "we'll produce an Israeli champion at Wimbledon or Forest Hills."

"And I believe that will be very good for the nation's prestige," Ian adds.

OTHER MEMBERS of the committee in the U.S. are Joseph Shane and Harold Landesberg. There are also active helpers in Great Britain and South Africa, and they also hope to raise money from tennis-mad, well-off, generous Israelis. It was Shane who started the Israel tennis ball rolling: through his push and money, tennis was taken to the kibbutzim. Now there are 180 courts in kibbutzim. When the committee finished the Centre, they hope to move out into development towns.

They are helping Israeli tennis in other ways. Four of the country's best young players — Shlomo Glickstein, Ilan Sher, Shai Puni and Chaim Arlosoroff — were sent for seven months to the U.S., where Steele provided them with free coaching.

"He's wonderful," says Bill, "He's mad about Israel. Doesn't take a cent, and will talk anywhere for us if it helps us. Shlomo Glickstein beat the world's number two junior at Forest Hills."

Ian is brooding about whether a nice Israeli boy should become a tennis pro.

"Why not? Jews in the Diaspora used to despise sports and sportsmen. But that period's past. I think the principle, *Mens sana in corpore sano*, is now universally accepted."

"Agreed," concludes Bill. "If we can contribute something to improve the quality of life in Israel, what could be better?"

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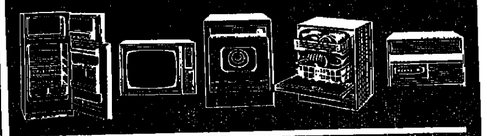

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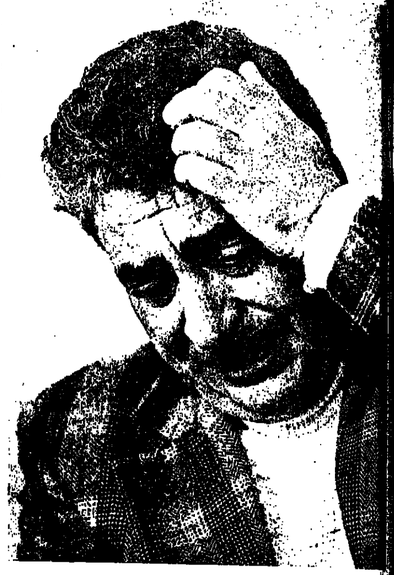

RED MAYOR FOR NAZARETH

TAWFIK ZAYYAD, MK, Kremlin Communist by conviction and poet-writer by profession, was elected mayor of Nazareth last week by a smashing majority. He tells Post reporter MOSHE KOHN some of his feelings about the past and his hopes for the future as head of the largest Arab city in Israel. The pictures were taken by photographer Mike Goldberg.

THE FACE of Tawfik Zayyad, Nazareth's mayor-elect, creased with pain when I shared with him the little joke some of the public were making about Nazareth next Thursday having its "first Red Christmas in 2,000 years."

"We do not *want* a 'Red Christmas,'" he said softly but emphatically. "But we *will* have our 'Flower Christmas'" — when the Municipality traditionally distributes flowers to the pilgrims and Christmas trees to the Christian residents in the city in which the Archangel Gabriel told Mary of the son she was to bear (Luke 1:26-38) and where Jesus spent his boyhood and began his public career (Luke 2 and 4).

With equal emphasis Mr. Zayyad added: "And if *they* do not distribute the Christmas trees in the name of the Municipality, then *we* will do so in the name of the Democratic Front." This is the list he heads which, in the December 9 municipal election, won more than 67 per cent of the vote gaining 11 of the 17 seats. His mayoralty will crown a 21-year career as a city councillor.

Actually, Mr. Zayyad will not yet be mayor on Christmas. Only in about another month, after the election results have been officially certified and gazetted, will the new Council take office. Then Mr. Zayyad, veteran Rakah stalwart, will become probably the first Communist mayor in the Middle East and the first Communist to be chosen head of a national or local government in an orderly, democratic, secret ballot (it is doubtful whether the Communist cabinet ministers in Syria, Iraq and South Yemen reached office in the familiar democratic way).

Mr. Zayyad has declared that December 9 will henceforth be an annual holiday in Nazareth, "for the election results show that Israel's Arabs are not alone. We have proved that we have not been sundered from the Arab world." The idea is enthusiastically supported by at least two-thirds of the electorate and probably also by some who voted for the Labour Alignment and National Religious Party lists.

Mr. Zayyad vigorously denies that his declaration has any "political" implications.

"IT IS NOT GOOD for Israel to see this matter — as the Alignment's "Arabists' (he underlined this word with a barely perceptible sneer) are doing — as a political one. The same goes for anybody else. This was strictly a municipal matter, and we intend to use it solely for the advancement of Nazareth's municipal affairs. It was the authorities and their lackeys here who turned our Municipality into a political forum. Imagine a mayor of a town like ours (he named one of his predecessors) using City Hall as a forum to 'threaten' Nasser: If the election results have any political significance, it is this: they were a protest against the attitude of Jewish society and the authorities to Israel's Arab citizens, a protest against national oppression.

"This is a *question* of the quality of municipal and social life in our country. Whoever wants to dabble in politics has other forums. I am interested in politics, so I ran for the Knesset in 1973 (and was elected, on the Rakah list). Here I wanted to do something for my city, so I ran for mayor. The Democratic Front is not a political party. What we say is that the way to the development of Nazareth is the way of equal rights. Our struggle is a defined one, a local one, a struggle for the application of Israeli democracy to Nazareth municipal matters.

"By what right do *they* come along and say they will not cooperate with a Communist mayor? (He was referring to pre-election threats and post-election statements by some cabinet ministers and Alignment politicians and officials.) In an election campaign, a cabinet minister can say whatever he wishes in the name of his party, but he has no right to say that the Government will do this or will not do that if the elections turn out in a particular way. It sometimes seems that the very opposite of democracy applies where Israel's Arabs are concerned.

"That is why we deeply appreciate the Interior Minister's statements both before and after the elections (to the effect that 'politics' will play no part in the Ministry's dealings with the new administration). Dr. Burg is fair, he is a gentleman. He didn't want us to win, but as far as he is concerned the law is the law."

TAWFIK ZAYYAD was born in Nazareth in May 1929, to "a poor family" that has been living in the town "since eternity." He attended what was then Nazareth's only high school, then went out to look for work — "sometimes I found it, sometimes I didn't" — mainly as a labourer on the construction of British military camps during World War II and towards the end of the Mandate.

Already in his high-school years — under the influence of some of his teachers — he and many of his schoolmates were active Communists, a little later joining the National Liberation League — the Arab counterpart of the Jewish-dominated Palestine Communist Party. At first, he says, their activities were directed against the Mandate but then — because of the Soviet role in World War II — became informed by a general pro-Sovietism. "My generation was open to revolutionary, progressive ideas, and because of our admiration of the Soviet Union we joined the general struggle against imperialism." In 1940, the National Liberation League and the Palestine Communist Party merged to form Maki — the Israel Communist Party, from which, in 1965, Rakah split off, remaining loyal to the Kremlin line to this day.

In 1949, Mr. Zayyad was arrested for the first time, spending a week in prison, "for participating in a demonstration against unemployment." Several times after that he was arrested for taking part in demonstrations against the now-abolished Military Government. Until his election to the Knesset two years ago, an administrative order forbade him to leave Nazareth without a special permit — "which I generally did not get."

IN 1962, the Rakah Party sent him to Russia, where he spent two years studying political economy and touring the country, which he "got to know well." One by-product was his book, "A Nazarene in Red Square," which, he says, is "mainly one of literary impressions."

What were these impressions of Russia?

"In my book I tried to be faithful to the truth which I saw face to face. And this truth is that life in the Soviet Union is marvellous. As Goethe's Faust says: 'Theory is grey, but the Tree of Life is evergreen.' That is what the 'tree of life' in Russia is: evergreen. It was even more marvellous than I had imagined. It is a land of open opportunities, the possibility to participate in changing the order of things."

What of such dissidents as Nobel-laureates Aleksandr Solzhenitsyn and Andrei Sakharov?

"Oh, of course there are isolated individuals in Russia who don't like the regime. But we must distinguish between isolated individuals and the people as a whole."

Mr. Zayyad, who defines his profession as "poet-writer," and has published several volumes of poetry and books on Palestinian folklore, says he still has literary plans. "But there is no time, there is just no time."

A MINOR FURORE erupted in Nazareth society in 1966, when Mr. Zayyad, of a pious Moslem family, married Leila Sabbagh, a Greek Orthodox Christian. I asked him whether, in his personal life, he still observes any Moslem forms. He shook his head and with the pained, forbearing look and tone of a sorely-tried teacher said: "No. You see: I'm a *Communist*."

As a matter of fact, in the rather typical Israeli-middle-class salon of the Zayyad home in which we were talking, there was nothing to indicate the religious or political adherence of its occupants, or even their professions. There are about 10 paintings and etchings hanging on the walls, mostly reproductions of the sort one can buy here in the department stores. Hanging in the angle of the head corner of the room, the way an

icon might be placed in a devout Christian home or a reproduction of the Dome of the Rock in a Moslem home, is a reproduction of the famous sentimental painting of an Oriental-type, wide-eyed boy squatting and reading a book.

ASKED Mr. Zayyad how he had developed his approach to the "Jewish problem." This already started developing in high school, he replied, "as a direct outgrowth of my Communist ideology." He saw it then, and still sees it, "as part of the general problem of nationalities, and the right of each nationality to self-determination.

"In 1947, I and many of my contemporaries were ready to accept the National Liberation League line in support of the UN partition resolution. Yes, despite chauvinistic agitation among the Arabs, we accepted the partition idea. And this is one of our party's assets to this day; in fact, it is a cardinal Marxist tenet on the Palestine question. But you know what happened."

I said, "Yes, what happened was that a number of Arab states invaded Israel, nullifying the partition decision and the partition lines."

"Ah, yes," he retorted. "But do you know that several Communist parties issued signed leaflets opposing the Arab invasion? And that was the official stand of the National Liberation League. We saw the invasion as part of an imperialist design against the UN decision. If things had not developed as they did, a Palestinian state might have been established there and then. But the invasion was only one of several factors that caused things to turn out the way they did. There were other imperialist designs. And there were also Zionism's expansionist aims.

"For the Zionists, the invasion is only an excuse for Israel's annexation of areas not assigned to her by the partition plan. It was all planned by the Zionists — even the banishment of some 400,000 Arabs who were supposed to be in the part of Palestine which the UN assigned to the Jewish State. But perhaps we had better not go into that, for if we do, I will have to mention some of the methods the Zionists adopted to panic these Arabs into leaving, and things like Dir Yassin and similar actions."

"Yes, we really ought not to go off at that tangent," I agreed, "for then I would have to ask you what you think about statements by Khaled al-Azm (Prime Minister of Syria in 1948-49), Emil Ghoury (then Secretary of the Arab Higher Committee) and others, about the direct responsibility of the Arab governments for the way things turned out here generally, and for the creation and perpetuation of the refugee problem particularly, and also about what actually happened at Dir Yassin."

Mr. Zayyad seemed taken aback by this, and we dropped that subject.

He said:

"Today, peace is possible only if three elements exist: total Israeli withdrawal from the areas she has been occupying since 1967; Israeli acceptance of the right of self-determination of the Palestinian Arab nation, including a state of its own; Arab acceptance of the right of the Jews to live in a state of their own."

AND WE RETURNED to Nazareth, which apart from its rather general jubilation over the new breezes promising to blow in City Hall, was festive on the final day of the Moslem Id el-Adha festival.

"What I really mean when I say that we are not alone," Mr. Zayyad said, "is that, after all, this is *Nazareth*. This isn't just another city. Whatever happens here interests the whole world. This is no village. I simply can't understand the Government: they should be making capital out of the very name of this city of ours. The fact that Nazareth is in Israel is a gift from Heaven.

"Instead of giving due honour to this name, to this city, instead of helping it to develop — not only as a tourist stop, but as a place in which the citizens can live a good, decent life — they neglect it in the most shocking way. This is not good for Israel. We want to build a bridge of understanding and partnership with our brothers of the Jewish nation — not only with progressives, but with all rational forces. Nazareth wants to develop as an equal city with all the other cities in Israel."

Here Mr. Zayyad embarked on a long complaint of neglect by various Ministries, of local mismanagement, corruption, and nepotism, and — not least of all — of the contrast of the money and energy invested in the development of new, Jewish Upper Nazareth on the heights overlooking Old Nazareth. The now-familiar litany is largely corroborated by some of the Establishment Arabists he so despises as well as by Interior Ministry officials who, several times over the years, have been members of the "appointed committees" running the affairs of the town when the elected administrations have found themselves hopelessly snarled.

"Before the election, Labour Minister Baram and Housing Minister Ofer threatened that the Government would stop its help to Nazareth if the elections did not turn out the way they wanted. I ask you: what 'help' were they going to 'stop'? They've been treating us as though we simply didn't exist, or as though we were nothing more than a big village."

What are his and the Democratic Front's plans for Nazareth?

"We are going to start by cleaning up our bureaucracy. Today there are more than 100 municipal officials collecting salaries for doing nothing — just because they belong to the right clans. Council sessions will be opened to the public — it is their right by law to see what and how their elected officials are doing. We are going to set up commissions to deal with every aspect of our municipal life. Yes, we have the talents to do all this."

The Democratic Front list comprised several Rakah members, but also a large number of non-party members of different professions. Furthermore, Mr. Zayyad claims, many hundreds of people from all walks of life have already offered their services, free, to help change the face of Nazareth. These include young labourers who are ready to put in hours, without pay, to repairing the streets, the dilapidated sewage system, and "all kinds of physical labour." A group of Haifa Jews sent a letter offering to set up work camps in the town. Many people have come forward offering to pay not only their arrears of local rates, but also advances on future rates.

"We intend to break down the Chinese Wall that existed between City Hall and the citizens until now. All we ask is that the Government treat us fairly."

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OLD MEN warm their tired bones in the afternoon sun while young children, fresh out of school, romp noisily about. Some women are still at work and their youngsters fend for themselves; other women tend their infants, toddlers and homes. The menfolk are away toiling at their jobs, and most will arrive after dark for dinner.

The scene is typical of many neighbourhoods in Jerusalem, but on Rehov Olsvanger in the Brazil section of Kiryat Yovel there is a feeling of tiredness, decay, frustration, and resignation to one's fate — the fate of ending up on this seemingly dead-end street.

Barely 300 metres from the Alyn hospital for crippled children and the villas of Rehov Shmaryahu Levin stand five eight-storey prefabricated, matchbox structures — a kind of mini concrete jungle. The street, following the contours of once lush hills and terracing, continues in an S-curve and exits near the new Paz gasoline station just below the main road to Hadassah.

Perhaps the most distinctive feature of these buildings is the access bridges from the sidewalk to the entrances. These are necessary since the unfortunate combination of topography, poor design, and economy resulted in the lower floors of each building being built below street level, some rooms looking on blank rock and doomed to constant darkness. With the entrances at mid-level, flats are reached by four flights of stairs down, and four up, so the law does not require elevators. The planners of the late '50s saw these buildings as the satisfactory successor to the ma'abarot and asbestonim housing the influx of immigrants.

TO THE RESIDENTS of Rehov Olsvanger, I am obviously a stranger. The children see my camera and cluster around with excited cries of "Take my picture!" They learn why I'm there; within minutes we are friends and they are imitating my Anglo-Saxon Hebrew.

The children — what have I learned about them, their lives and environment? They are the offspring of Moroccan and Rumanian immigrants who arrived here in the early '60s. Their homes consist of two bedrooms, living room, tiny kitchen, bathroom and one balcony — some 64 sq.m. per apartment. Each of the buildings has 64 apartments and four entrances, which means that 16 families with an average of seven to nine persons per family share each entrance and staircase.

"Come to my house!" "No, come to mine!"

Avi, a slender, curly-haired 11-year-old and his 15-year-old brother Yossi detach me from the crowd of kids and lead me to their home, a clean and tidy flat with old-fashioned mahogany furniture in the living room. One bedroom is shared by the five children.

I meet their father, Haim Choorun, and accept the inevitable cup of tea. He is a commercial kitchen worker and he came to Rehov Olsvanger from Bet Shemesh in 1966. He pays a low monthly rental to Amidar, the national housing company responsible for three of the five buildings. Other tenants pay their rent to Prazot, the joint government-municipality company and to Amigur, the Jewish Agency housing company. Some residents actually own their apartments. Should they wish to sell, they would have difficulty getting IL120,000 — and where can you go in Jerusalem today with IL120,000?

Mr. Choorun, a pleasant but proud man, admits to the undesirability of the neighbourhood. But what can one do? Most of the inhabitants have no chance of getting out; these are working-class people with large and fast expanding families — and limited financial resources.

EVERYONE AGREES that the buildings are poorly planned, unattractive and overcrowded, but there they are and there isn't really much that can be done with them. Haim Chocrun and his neighbours, and the various community workers I met, all seemed far more concerned with the constant struggle through the years to obtain public services.

Rehov Olsvanger, low in status, is physically an "end of the line" location. There are no accessible streets just below it on the west side, towards Ein Karem: many of the points people need to get to every day are up — up and out of reach. It took a demonstration and considerable negotiation to get the 23 bus to descend to Rehov Olsvanger from Rehov Brazil, just overhead.

Community workers such as Frances Zalcberg, Miriam Aviezer and Ephraim Lutatty realized that the Town Community Centre was inaccessible and virtually useless to the people of Rehov Olsvanger. Some three years ago a building was begun to house a local branch of the centre, but it was only completed recently and the Beit Rahel, as it is called, is only just beginning to function.

Just as there are two synagogues, one for Sephardim and one for Ashkenazim, so there are two schools in the neighbourhood — religious and secular. For many years, the religious Habad school, lacking a building of its own, was housed in the secular Argentine school. This unsatisfactory arrangement, which nearly led to violence on a number of occasions, was "temporarily" alleviated by moving the religious school into the unfinished, but readily available, Beit Rahel. The religious school finally moved to its own building last term. A new Kupat Holim clinic closer to home has also begun to function.

Last July, at 115, Rehov Olsvanger, a hot-water heater with a faulty thermostat and no safety valve exploded and killed two children. It could have happened anywhere, but the incident became the outlet for the anger and frustration of this particular community. Some five months after the boiler explosion, repairs to the damaged apartments are still incomplete.

The people of this problem neighbourhood welcome me with warmth and openness whenever I arrive, and I am very taken with their children. Many of these children, our soldiers and citizens of tomorrow, have never been to the Jerusalem Theatre; some have visited Tel Aviv but once or twice in their lifetimes.

The professionals use terms like "deprivation" and "lack of motivation." Their meaning is clear. People living in overcrowded conditions, people who have serious difficulty making ends meet, people who are using up their energies getting to and from work or market and then have to struggle with inadequate and distant health and social services are simply too exhausted to even think about culture.

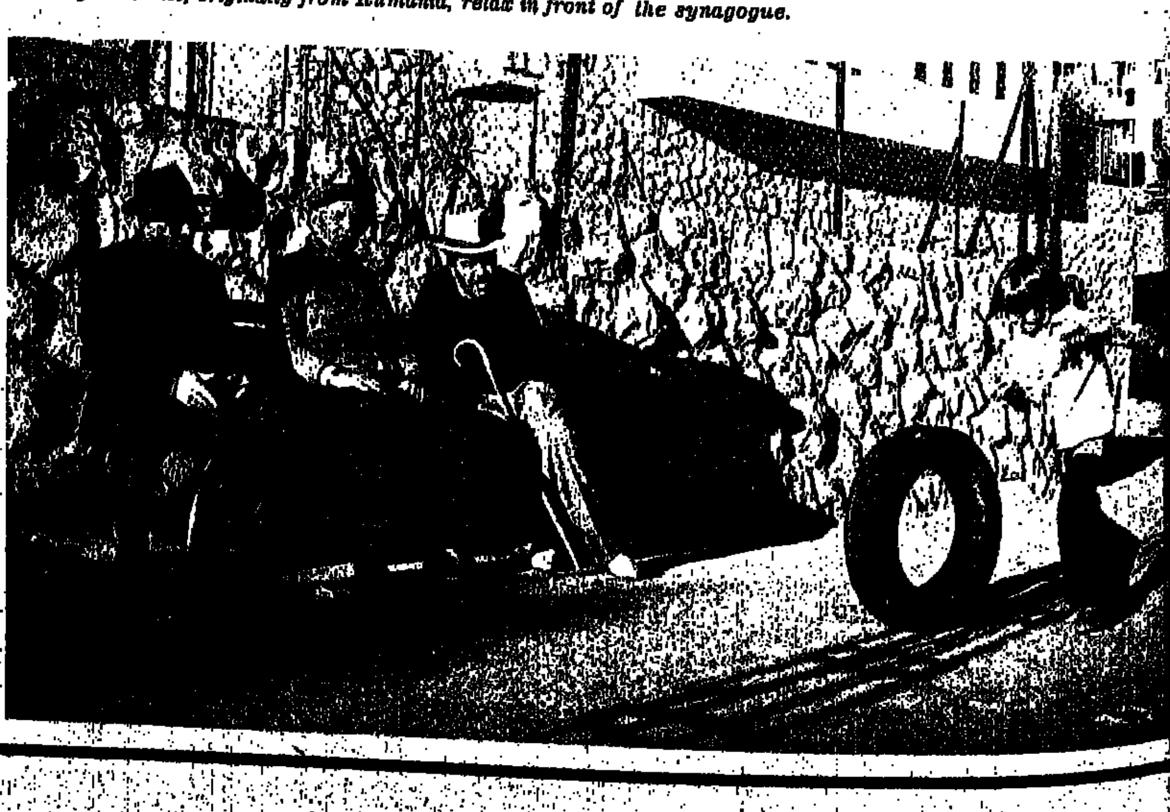
Rehov Olsvanger, call it what you like — borderline slum, unfortunate experiment, or disaster in planning — is public housing at its worst. People who do not feel good about their homes and environment are not likely to feel good about themselves.

Two of the five buildings on Rehov Olsvanger. Blocks in the background are on Rehov Brazil.

DEAD END STREET

Text and pictures by Mike Goldberg

Elderly residents, originally from Rumania, relax in front of the synagogue.



POST PULLOUT GUIDE

The Poster

THEATRE

BUTTERFLIES AND HUMILIATION: One man play by and with Yisrael Chevroni. Jerusalem (Tzavta). Thurs. 9.00 p.m.

A COMEDY OF ERRORS (Cameri). Shakespeare's comedy is full of puns, word plays, topical allusions by translator-adapter Dan Almagor, and full of gags contributed by director Peter James. Plenty of laughs — with Zaharira Harifai deliver a sexy song — but adds up to little considering the size of the show, all the effort and money that went into it. Tiberias (Chen) Tues., 9.00; Lod (Orly) Wed. 8.30, Ayelet Hashahar, Thurs. 6.45, 9.00.

CORIOLANUS Shakespeare — (Cameri) Directed by Peter Dews, with Oded Teomi, Orna Porat, Shlomo Vishinsky, Shimon Bar and more. Tel Aviv (Cameri) Sun, Mon.

FRENCH POETRY — CLASSICAL AND MODERN: read by Shlomo Reich, Willy Adler and Liraz Padva. Piano — Willy Adler. Jerusalem (Tzavta), Tonight 9.30 p.m.

GOVERNOR OF JERICHO (Cameri) a play about Jewish-Arab relations by Joseph Mundy. Directed by David Muchtar, with Itzhak Bezkia, Joseph Carmon, Shlomo Vishinsky, Aviva Ger, Shimon Bar. Tel Aviv (Tzavta) Sat. and Tues. 8.00 p.m.

HABIMAH NISHMA. Meeting with artists, musicians. Tel Aviv (Small Hall) tonight 9.00.

HOSTAGES (Habimah). The 1948 play by Spaniard Gil Robles is laid in Venezuela during Bolivar's revolt against the Spanish, and deals with the moral dilemma. The melodramatic plot is too neat, the characterization in too black-and-white, the production is passable. Army. Tues.

LIVE LIKE PIGS (Cameri) Tragi-comedy by John Arden, director; David Bergman, with Albert Cohen, Edna Friedel, Michal Bat Adam, Yossi Graber, Yehuda Fuchs. Tel Aviv (Cameri), Sat. (Not yet reviewed).

MOTHER COURAGE (Habimah) Bertolt Brecht's modern classic about the horrors of war as seen through the eyes of an indomitable woman. (Not yet reviewed) Tel Aviv (Habimah) Tues., Wed., Thurs.

OF LIGHT-MINDEDNESS AND FRIVOLITY (Habimartef). The 18th century play by Ref. Aharon Wolfson, a fighter against the religious establishment in Germany, in brilliantly funny modern dress, by director Omri Nitzan. Fun all the way. Tel Aviv (Small Hall) Sat., Sun., Mon., Tues., Wed., Thurs.

"POETRY MIDNIGHT" — Poets read their poems. Tel Aviv (Habimartef) tonight, at 11.

A SLIGHT ACHE and LANDSCAPE (Cameri and Tzavta). Two short plays by Harold Pinter written in his ambiguous manner, showing glimpses of the mysterious menace under the smooth surface of ordinary life. Under Peter James' direction. Hanna Marron and Yossi Yadin deliver virtuoso performances. Tel Aviv (Tzavta), Tues., 8.30

THE TREASURE (Habimah). A new version of the much performed Shalom Aleichem tragi-comedy. Tel Aviv (Habimah, Large Hall). Sat., 7, 9.30, Sun., Mon.

MUSIC

All events start at 20.30 hours unless stated otherwise.

JERUSALEM

Music at the Israel Museum — Special Concert of the Austral String Quartet, of Sidney, Australia, to perform quartets by Haydn, Beethoven and Don Banks — at the Auditorium of the Israel Museum: Saturday.

Music at the Khan — Adi Etzion Zak, soprano, with Yonathan Zak at the piano — music by Dallapiccola, Schoenberg, Britten, Schumann — at the Jerusalem Khan. Sunday.

Music at the University — Allan Sternfield piano recital with works by Beethoven, Ben-Haim and Chopin — for students and lecturers, at the Wise Auditorium: Monday, at 13.15.

Music at Ein Karem — guests from abroad — Allan Sternfield, USA, plays works by Bach and Beethoven; the Goeteborg Choir, Sweden, sings Christmas Music from Sweden, England, France, and Germany — at the Targ Music Centre, Ein Karem: Monday. Special "United Tours" bus from office near King David, at 19.30, from Kings Hotel at 19.45, from Kings Hotel at 19.45. from Mount Herzl at 20.00 — return trip assured.

Israeli Folklore — Veteran folklore singer Bracha Tzefira sings songs of the Thirties and new songs, assisted by members of the I.P.O. — at the Israel Museum: Monday, at 18.00.

Symphony Concert — the Jerusalem Symphony Orchestra (Series 2, concert No. 3) — Gary Bertini conducting, with the Philharmonic Choir, Tel Aviv (director: Stanley Sperber) — Bruckner: "Te Deum"; Symphony No. 1 — at the Jerusalem Theatre: Tuesday.

TEL AVIV

Music at the Museum — • Yona Ettlinger, clarinet, and the Tel Aviv String Quartet, all-Mozart: Clarinet Trio (K. 498), Clarinet Quintet (K. 581) — at the Recanati Auditorium; Saturday;

• Allan Sternfield, pianist from U.S.A., plays works by Bach, Beethoven, Messiaen, Ben-Haim, Barber: Tuesday.

Israel Philharmonic Orchestra — Subscription Concert No. 4 — Lawrence Foster conducting, Radu Lupu, piano — Partos, Beethoven, Tchaikovsky — Series 4: Saturday; Series 5; Sunday; — Series 6 Mendelssohn, Bartok, Schumann): Monday.

HAIFA

Israel Philharmonic Orchestra — Mendelssohn, Bartok, Schumann — Series 1: Tuesday; Series 2: Wednesday; Series 3: Thursday — at the Haifa Auditorium.

The Israel Chamber Ensemble — Mendi Rodan conducting performs for the Concert Circuit:

KIBBUTZ SHUVAL Music by Boccherini, Prokofiev, Natra, Mozart — Tonight.

CARMIEL — Music by Bartok, Bach, Ives, Schubert — Saturday.

NAZERET ILLIT — Boccherini, Bach, Ives, Schubert, — Monday.

PARDESS CHANAH — Boccherini, Prokofiev, Ives, Haydn — Wednesday.

KFAR AZA — Bartok, Bach, Ligeti, Haydn — Thursday.

REHOVOT

Youth Concert — The Holon Chamber Orchestra, conducted by Arieh Vardi — at the Wix Auditorium: Sunday, at 17.00.

Music at Noon — Boris Berman, piano; Michael Malsky, cello, — for Institute staff and students only — at the Wix Auditorium: Wednesday, at 12.30

LIGHT MUSIC

FOLKLORE IN MUSIC AND SONG. Selection of singers and musicians from all over the world. Jerusalem (Tzavta) Wed. 9.00.

"LETTERS TO THE EDITOR" (Tzavta) — The "That's All for the Time Being" group (Yehonatan Gefen, Dani Litani and the others) in a new show with guitars, piano, songs, skits, laughter, tears and maybe even drums. Tel Aviv (Tzavta), Sun., Wed., Thurs. 9.00.

NATANELA (Winner, this week, of Israel's top prize — Kinor David: Singer of the Year Plus Yael Carmit and Shy Tochner. Jerusalem (Tzavta) Sat. 9.00.

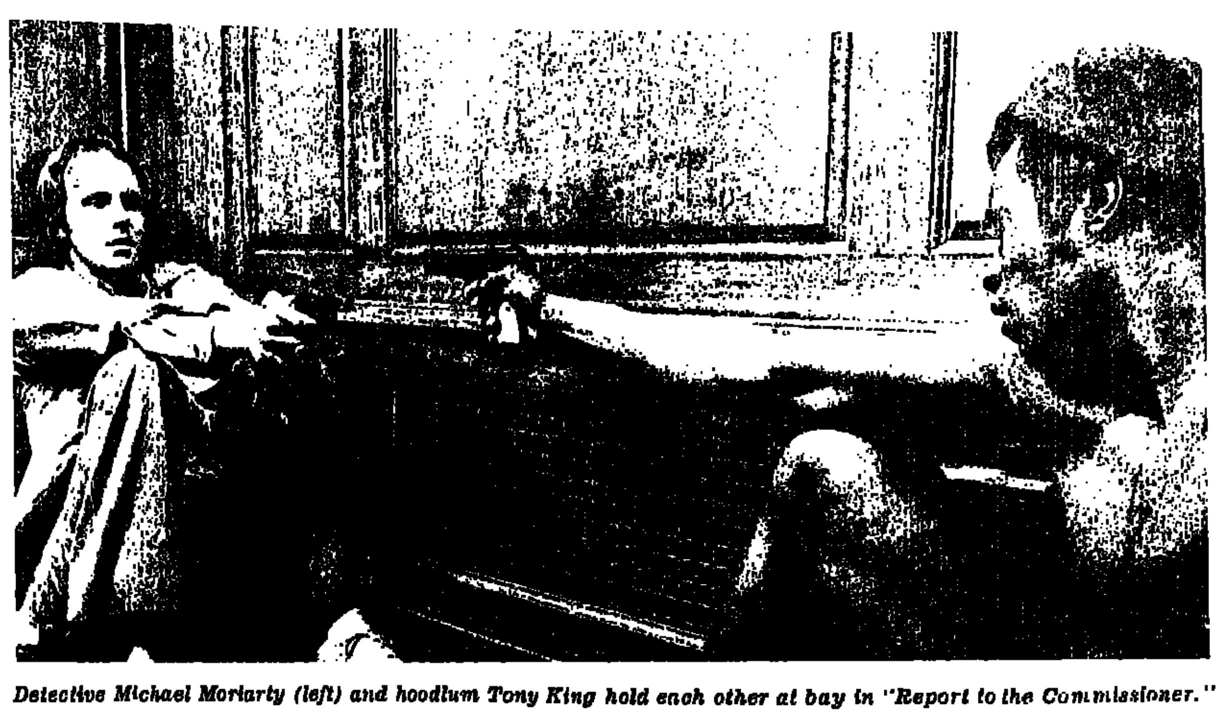
PADOM, PADOM, PADOM, songs of Edith Piaf. Tel Aviv (Tzavta). Sat. 11.00.

RADIO ROCK

Two weekly programmes of contemporary rock music from the Israel Broadcasting Authority.

1. 2nd Programme: Mondays, 9 p.m.-10.p.m. Arranged by Menachem Granit,

2. 6th programme: Thursdays, 7 p.m.-9 p.m. Starting December 18th, and continuing for the following two weeks, a summary of the best albums released during 1975 (including music from Yes, King Crimson, Camel, Pink Floyd, Mike Oldfield, Roy Harper, Hatfield & The North). Arranged by Ruth Kidan, assisted by Charles Solomon and Menachem Granit.



Detective Michael Moriarty (left) and hoodlum Tony King hold each other at bay in "Report to the Commissioner."

CINEMA

ALICE DOESN'T LIVE HERE ANY MORE — Tragi-comic tale of a woman trying to cope with sudden widowhood and the need to support herself and her young son. Full of the endearing craziness and vagaries of real life. Ellen Burstyn's Oscar-winning performance as the irrepressible widow is enchanting.

AN AMERICAN IN PARIS — Revival of the sparkling 1951 musical which won 5 Academy Awards. Directed by Vincent Minelli and starring Gene Kelly, with music by George Gershwin. The final musical sequence remains unsurpassed as a film ballet.

BEYOND THE DOOR — Another demonic possession film that attempts to combine "Rosemary's Baby" with "The Exorcist" and entraps poor Juliet Mills and Richard Harris for this purpose. Piffle and not chilling.

BORSALINO AND CO. — Continuation of "Borsalino" (1969) in which two young gangsters (Alain Delon and Jean-Paul Belmondo) took over the leadership of the Marseilles underworld in the early 'thirties. Shoot-ups, chases and nasty doings galore.

LE CHAT ET LA SOURIS — Glossy detective yarn with Michele Morgan (absent from the screen for about 8 years) as the mouse pursued by Serge Roggiani as the cat who suspects her of murdering her rich, philandering husband. Superficial but entertaining. Directed by Claude Lelouch ("La Bonne Annee," "Le Voyou").

DIRTY INNOCENTS — Claude Chabrol's latest suspense film shows everyone and everything to be other than expected. Some interesting characterisations. With Rod Steiger, Romy Schneider, Jean Rochefort. English dialogue.

THE DROWNING POOL — Based on Ross Macdonald's mystery story with Paul Newman as Private Eye Lew Harper who is called in to investigate a threatening letter. Some good moments but the viewer gets lost in a fog of complications. With Joanne Woodward. Tony Franciosa. Murray Hamilton.

EARTHQUAKE — A traditional blockbuster (no pun intended), "Earthquake" has skyscrapers collapsing amidst burning streets and dams busting. Charlton Heston, Ava Gardner star, Richard 'Shaft' Rowntree does an Even Knievel, Lorne Greene, wheeler deals, and George Kennedy kills a berserk National Guardsman who, having already shot three of his mates, tries his hand etc. at rape. Action packed.

THE EMIGRANTS — Impressive, moving film about the emigration to America of a group of Swedes in the early part of the 19th century in the hope of a better life. A familiar theme but told with simplicity and depth by Jan Troell ("Zandy's Bride") with a fine cast headed by Max von Sydow and Liv Ullman. Recommended.

EMMANUELLE — Polished and elegantly erotic — but really rather silly — French film about diplomat in Bangkok who encourages his wife (Sylvia Kristel) to sample all kinds of sex, with an aging voyeur officiating over the final initiation. Well acted, and the colourful Thai background is fascinating. Directed by Just Jaeckin.

EXODUS — Revival of the film made 15 years ago about the birth of the State of Israel and the struggle of thousands of refugees to reach their promised land. Directed by Otto Preminger from the screenplay by Dalton Trumbo based on the bestseller by Leon Uris. The all-star cast includes Paul Newman, Eva Marie Saint, Sal Mineo, Ralph Richardson, Peter Lawford, Lee J. Cobb and Gregory Ratoff.

GENERAL IDI AMIN DADA — Barbet Schroeder's fascinating screen portrait of Uganda's all-powerful president, whose often uproarious clowning makes one forget the horrors of his dictatorship. The colourful tyrant's passionate hatred for his estranged friend Israel — as well as the Jewish people — is a major theme of this skilfully-made documentary.

JUDITH — Revival of the 1965 Paramount film, directed by Daniel Mann and shot in Israel. Stars Sophia Loren, Peter Finch and Jack Hawkins. This dramatic, but shallow, movie, from a screenplay based on a novella by Lawrence Durell, is set in Palestine on the eve of Israel's independence.

LACOMBE, LUCIEN — Subtle and intelligent film directed and co-authored by Louis Malle who paints an unemotional but convincing portrait of a young French provincial collaborator in World War II. Especially good performance from Holger Lowenadler as Jewish tailor who at long last manages to salvage his dignity.

LENNY — A black-and-white, documentary-like treatment of America's controversial comic Lenny Bruce, that is neither informative nor entertaining. Stars Dustin Hoffman.

LIES MY FATHER TOLD ME — Revolves round the relationship between a seven-year-old boy and his junk-dealing grandfather, members of a Russian-Jewish family living in the Montreal of the 'twenties. Story and characters are of the all too-familiar type and it is all very sentimental but Yossi Yadin makes a sympathetic *Zaide* and little Jeffrey Lynas is a charming child. Screenplay by Ted Allan, directed by Jan Kadar ("The Shop on the High Street").

LOVE AND DEATH — Woody Allen's latest presents the diminutive comedian as Boris, a 19th century Russian, a coward in a family of patriots who had a vision of Death as a boy and thenceforward is greatly taken up with the subject. A lot of the film is hilarious but there are times when the verbal humour and the visual gags fall flat. Still, there is plenty to please Woody fans. Diane Keaton is the lady in the case.

NIGHT MOVES — Gene Hackman as a former football star turned private detective who is asked to trace a runaway daughter. There is as much emphasis on the lead's struggle with his own problems as on the thrills angle. At times absorbing but at times too talky. Directed by Arthur Penn ("Bonny and Clyde") with John Crawford, Edward Binns, Jennifer Warren and Janet Ward.

THE NIGHT PORTER — Shocking film of erotic relationship between a former S.S. officer (Dirk Bogarde) and a woman (Charlotte Rampling) who had been his sex slave in a concentration camp 14 years prior to events recounted. Bogarde's performance is outstanding. Directed by Liliana Cavani.

REPORT TO THE COMMISSIONER — Well-made crime thriller about police operations in New York, with the central characters an idealistic young detective (Michael Moriarty) and the beautiful undercover narcotics agent (Susan Blakely). Plenty of suspense and a powerful climax, but drags a little in the middle. Directed by Milton Katselas.

RETURN OF THE PINK PANTHER — The third of a series about bumbling Inspector Clouseau (Peter Sellers) who tries to find who stole the priceless diamond, the Pink Panther. Many hilarious moments plus a cleverly staged robbery. Sellers is on top form. Cast also includes Christopher Plummer, Catherine Schell and Herbert Lom.

THE ROMANTIC ENGLISHWOMAN — Intriguing psychological drama laced with humour. Directed by Joseph Losey with his usual flair and featuring immaculate performances by Glenda Jackson, Michael Caine and Helmut Berger. The film is based on the novel by Thomas Wiseman, who himself wrote the subtle and urbane screenplay together with Tom Stoppard. Slightly pretentious, but recommended.

SCENES FROM A MARRIAGE — Ingmar Bergman's remarkable study of an intimate relationship with a magical performance by Liv Ullman and fine acting by Erland Josephson as her husband. Three hours viewing that keeps the viewer's attention rivetted throughout.

THE WAR BETWEEN MEN AND WOMEN — An off-beat comedy, based on the writings and drawings of the late American humorist James Thurber. Witty and original and with sparkling performances from Jack Lemmon (as the Thurber-type hero), Barbara Harris and Jason Robards.

OPERA

The Israel National Opera presents:
Avidom: "Alexandra, the Hasmonean"; produced by Edis De-Philippe; Libretto: Aharon Ashman; Conductor: George Singer; Choreography: Jakob Kaluski; Chorus Master: Dr. H. Pinkus; Cast: Susan Eichelberger, Ben-Shachar, Glueckaman, White, Naomi Pinkus, Haas, Swartz, Miriam Laron, Scarpinati, Kahana, Sharon, Gross, Nakatski, Rosenblat, Cherni (Tel Aviv: Saturday; Jerusalem: Monday); Korn-Hammerstein II: "Show Boat"; produced by Edis De-Philippe; conductors: A. Levanon/A. Tarski; cast: Susan Eichelberger, Judith Lynn, Lois Luis, Ben-Schachar, Kahana, Miriam Laron, Scarpinati, Graves, Lynn Richardson, Naomi Pinkus, Mintov, White, Swartz, Sharon, Shmueli, Claire Bloom (Wednesday).

DANCE

BAT SHEVA DANCE COMPANY: Monodrama (Miral Sharom). The Green Table (Kurt Jooss). The Burning Ground (Gene Hill Sagan) from Mahler: Song of the Earth. Ein Harod, Tues. 9.00; Tel Aviv. Thurs. Gala Performance.

RECORDS

DOING THEIR BEST to make their town the soul centre of the world, the Dimona group have produced their first disc, entitled with their name,. The Soul Messengers (CBS 81146). An exciting collection of foot-tapping dance music and soulful spirituals — enough material for several excellent albums, though too many moods for one. Still, this 27-strong band of Black Hebrews could well be Israel's answer to the Temptations and the Supremes. As we saw on TV the other week, their appeal owes much to their simple life-style which we hope they will maintain.

Janis Ian — Between the Lines (CBS 80635). The second album by a very capable young lady who is fast becoming one of the superstars of the music scene. All the songs are self-written and contain some very perceptive, down-to-earth lyrics. "Seventeen," a sad tale of unlovely adolescence, is especially poignant: "Those of us with ravaged faces/Lacking in the social graces/Desperately remained at home/Inventing lovers on the phone." Miss Ian's little-girl-in-a-big-city voice reaches out and touches our hearts. A record for late nights and soft lights. B.E.

WHAT'S ON

PLANT A TREE IN ISRAEL WITH YOUR OWN HANDS: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department; Keren Kayemet Leisrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

JERUSALEM

HADASSAH TOURS
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects. $3 per person towards transportation. By reservation only: Tel. 416333.

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details: Tel. 35430.

JERUSALEM BIBLICAL ZOO, Schneller Wood, Romema. Tel. 533822. 7.30 a.m. — dusk.

AMERICAN MIZRAHI WOMEN, Guest Tours — Jerusalem — Tel. 521608, 222646.

HESSE'S PIANO BAR, 5 Ben Sheta, nr. Yafo. Pianist dly. Quiet atmosphere.

TOURISTS AND VISITORS come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe, Tel. 523291.

JERUSALEM KHAN, near the Rly. Stn. Tales of Jerusalem, musical — Jerusalem in legend and song, in English. Every Tue. and Sat. at 8 p.m. Buses 4, 6, 7, 8, 10.

JERUSALEM HOUSE OF QUALITY, 12 Derech Hebron. Exhibition of selected Jerusalem products, mainly applied art. Open all day (except Saturday) 10 a.m. to 7 p.m., Friday till 1 p.m.

TEL AVIV

PIONEER WOMEN — MOETZET HAPOALOT. Free morning tours, Sunday, Tuesday, Thursday. By appointment; call Tel. 26111, ext. 566, Tel Aviv.

AMERICAN MIZRAHI WOMEN. Guest Tours — Tel Aviv — Tel. 220187, 243106.

NATIONAL RELIGIOUS WOMEN'S ORGANIZATION, MIZRAHI and HAPOEL MIZRAHI WOMEN IN ISRAEL, 166 Rehov Ibn Gvirol, Tel Aviv; Tel. 03-788942, 03-440316. Jerusalem: Tel.02-30620, 02-35282.

WORLD WIZO TOURIST OFFICE, 116 Reh. Hayarkon. Tel. 232939, 8 a.m.-2 p.m.

CANADIAN HADASSAH-WIZO OFFICE, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

WOMEN'S LEAGUE FOR ISRAEL, 37 King George St., Tel Aviv. Conducted tours of homes, please call: Tel Aviv Tel. 249189; Jerusalem Tel. 39840; Haifa Tel. 666177; Netanya Tel. 23684.

MAGEN DAVID ADOM IN ISRAEL Headquarters — 60 Rehov Giborei Israel, Tel Aviv. Visitors — Please call 36222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

ORT ISRAEL: For visits please contact: ORT Tel Aviv, Tel. 269165, 762291-2; ORT Jerusalem Tel. 238675; ORT Netanya, Tel. 22922.

Visit the **ISRAELI WAX MUSEUM** and **SHALOM OBSERVATORY.** Open daily at Shalom Tower, Tel Aviv, Tel. 57304.

REHOVOT

WEIZMANN INSTITUTE OF SCIENCE Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

CAESAREA

KAYIT CAESAREA. Beach restaurant open Saturdays during winter.

HORSE RIDING in scenic Caesarea. Lessons Available. Tel. 063-88295.

ART GUIDE

JERUSALEM

ISRAEL MUSEUM: Exhibitions: Works in Thread 1974/75 — Israeli artists and industrial products; Life and Art in Papua New Guinea, the Shipman Collection; Wonderful World of Paper; Painted Greek Vases — An Exercise in Observation; Our Pupils at Work — 1975; Roman mosaic pavement from Nablus, 3rd-4th cent. C.E. (at Rockefeller). Foreign artists about Recycling at the Museum; Malevich: Graphic Work 1913-1930; Else Lasker-Schuler, drawings.
Visiting hours: Israel Museum and Rockefeller — Sun., Mon., Wed., Thur. 10 a.m.-5 p.m.; Tues. Shrine of the Book and Billy Rose Art Garden 10 a.m.-10 p.m., Israel Museum 4 p.m.-10 p.m.; Rockefeller: Sun.-Thur. 10 a.m.-5 p.m.; Israel Museum and Rockefeller: Fri., Sat. 10 a.m.-2 p.m.

GALLERIE VISION NOUVELLE, Y. and S. Hamiacho. Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-289804.

GYDA GALLERY, 9 Balfour St., Tel. 61089. Stomatsky: recent works. Daily 11 a.m.-1 p.m.; 5-7 p.m.

EXHIBITION BY LAWRENCE MARCUSON at 9 Rehov Hamalach, Old City, Jerusalem, has been postponed until February 6 and 7, 1976.

DEDEL GALLERY, Ein Kerem, Tel. 02-417785. Progressive Israeli Art and Israeli Naives. Mon.-Thur., 11 a.m.-1 p.m.; and 4-7 p.m. Saturday, 11 a.m.-2 p.m.

ARTISTS' AND CRAFTSMEN'S ASSOC. of French Hill. Exhibition. Open daily, 10 a.m.-9.30 p.m. Holyland Hotel, Bayit Vegan. Bus 6/1.

ARTA GALLERY, 4 Reh. Rabbi Akiva (nr. Orgil). Erich Brauer exhibition — Gallery hours: 10 a.m.-1 p.m.; 5-7 p.m. Saturday, 11 a.m.-1 p.m.

SAFRAI GALLERY. Sarah Kastein, etchings, at 28 Rehov Gordon; Araten, black and white, at 25 Rehov Gordon. Both exhibitions open at 8 p.m., Saturday, Dec. 20.

TEL AVIV

TEL AVIV MUSEUM, 27 Sderot Shaul Hamalech. Impressionism in Graphic Art. Oded Feingersh, drawings, 1974-75. Helena Rubinstein Pavilion: Yosl Bergner, paintings, 1955-75.
Visiting hours: Museum, both buildings, Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.), Tues. 10 a.m.-1 p.m., 4-10 p.m. (Library 10 a.m.-1 p.m.), Fri. 10 a.m.-2 p.m. Sat. 7-11 p.m.

HA'ARETZ MUSEUM, TEL AVIV
1) Museum Centre; Ramat Aviv: Glass Museum; Kadmon Numismatic Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore; Alphabet Museum; Lasky Planetarium; Nechushtan Pavilion; Timna Excavations; Tel Qasile Excavations.
2) Museum of Antiquities of Tel Aviv-Yafo, 10 Rehov Mifratz Shlomo.
3) Museum of the History of Tel-Aviv-Yafo, 27 Rehov Bialik.
All Museums open Sun.-Thurs., 9 a.m.-4 p.m. Fri. 9 a.m.-1 p.m. Sat. 10 a.m. On Sat. admission free. Planetarium closed.

GODNY'S ANTIQUES GALLERY LTD. 173 Rehov Hayarkon, Tel. 284960. Faberge objects, Russian enamels, jewellery, rare watches, clocks, gold boxes, netsukes, etc.

RIEBENFELD GALLERY, Old Jaffa. Exhibition of lithographs and etchings by French artist, Claude Weisbuch. At the Gallery, Old Jaffa, Dec. 20 — Jan. 10 and the Plaza Hotel, from Jan. 10.

HAIFA

GOLDMAN'S ART GALLERY, 98 Rehov Hanassi. Exhibition of sculptures; Adventure in Cast Stainless Steel by Miriam Keroly. Until December 31.

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Fri., Dec. 19, 2.00 p.m. — THE BLUE ANGEL — Joseph Von-Sternberg
Sat., Dec. 20, 7.00 p.m. — THE INFORMER — John Ford
9.30 p.m. — LE MEPRIS — Jean-Luc Godard*
Mon., Dec. 22, 7.00 p.m. — THE HUNCHBACK OF NOTRE DAME — William Dieterle
9.30 p.m. — UNE FEMME MARIEE — Jean-Luc Godard
Wed. Dec. 24, 5.00 p.m. — ROMEO AND JULIET — George Cukor
7.00 p.m. — LA CHINOISE — Jean-Luc Godard
9.30 p.m. — MIDSUMMER NIGHT'S DREAM — Max Reinhardt

*French-Hebrew subtitles
Screenings: M. Shaver Auditorium, Beit Agron, 37 Rehov Hillel

Israel Theatres

The Cameri Theatre
A PIG'S LIFE
Tomorrow, December 20, 8.30
GOVERNOR OF JERICHO
Tomorrow, Dec. 20, 8.00, Tzavta
CORIOLANUS
Sun., Dec. 21; Mon., Dec. 22,
SLIGHT PAIN
Tue., Dec. 23, Tzavta

Habimah
THE TREASURE
Tomorrow, Dec. 20, 7.00 and 9.30
Sun., Dec. 21; Mon., Dec. 22.
OF LIGHTMINDEDNESS AND FRIVOLITY
Tomorrow, Dec. 20; Sun., Dec. 21, Mon., Dec. 22; Tue., Dec. 23.
MOTHER COURAGE
Tue., Dec. 23; Wed., Dec. 24.

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Radio for music lovers

All broadcasts up to 14.00 are in MONO; all programmes after 16.00 are in STEREO — unless stated otherwise.

TODAY: 08.10 Schubert: Symphony No. 1 (Menuhin); Boccherini: Cello Concerto in B-flat. 09.05: Chavez: Indian Symphony (Bernstein); Rachmaninov: Piano Concerto No. 2 (Graffman-Bernstein); Ravel: Pavane (Szell). 11.35: Yemenite Music. 12.05 (Stereo): JSO-Harold Byrns: 3 Pieces after Scarlatti; Walton: Violin Concerto (Pianka-Ronli-Riklis); 18.05: Mozart: Oboe Concerto (Avihail-Aharonovitz); Foss: "Orpheus 72" (Jessie Levin-Foss). 17.05: Prize-winners, 1975 Munich Contest — Mozart: Violin Concerto in G, K. 216 (Dora Schwartzberg); Weber: Bassoon Concerto in F (Tomasz Martsin Sosnowski, Poland); Mozart: Piano Concerto in G, K. 453 (Diana Waltsh, USA) — conductor: E. Inbal. 21.05: Bach: Goldberg Variations (Frank Pelleg). 22.05: Gastoldi: Ballets for Singing, Playing & Dancing. 23.05: Music by Vivaldi, Gesualdo, Casals, Janacek and others.

SATURDAY: 08.05 (Stereo): Dvorak: Serenade for Strings (Barenboim); Debussy: Childrens' Corner (Martinon). 09.30: Quiz. 13.05: Music in a light vein. 13.05: "Meet the Critic-second programme, with U. Wiesel, P. Saltzman, B. Eden, Y. Boehm, U. Eppstein, A. Sachs, Ari Rath, J. Justman. 16.10: Stories about great opera houses — The Last Days of St. Petersburg (M. Ohad). 21.05: Carl Orff: "The Moon" — opera, until midnight.

SUNDAY: 08.10: Beethoven: Piano Sonata No. 17, op. 31, no. 2; Reicha: Wind Quintet. 09.05: Poulenc: Concerto for 2 Pianos; Nielson: Symphony No. 5. 11.35: Albeniz: Sounds of the Bay; Soler: Concerto No. 4 for 2 Organs; Rossini: Quartet No. 3. 12.05: Chopin: Andante Spianato & Polonaise brilliante (P. Saltzman); Schubert: Piano Quintet ("Trout"). 13.05: Popular Calssics. 16.10: Bach: Cantata No. 142; Daquin: 2 Christmas Songs for Organ; Bach: Cantata No. 40. 17.10: Musica Viva-Aronovitz, Amsaleg, Messiaen. 17.40 (Mono-repeat): Quiz. 21.06: Eden-Tamir, Duo Pianists: Mozart: Sonata in F, K. 497; Rahmaninov: Suite No. 2; Lutoslawski: Paganini Variations; Stravinsky: "The Rite of Spring." 23.05: Beethoven: Leonore No. 3 Overture; Brahms: Violin Concerto; Debussy-Ravel: Dance.

MONDAY: 08.10: Praetorius: Six Dances; Goldberg: Harpsichord Concerto. 09.05: Tchaikovsky: Capriccio Italien (Solvestri); Malipiero: Violin Concerto (Gertler); Respighi: "Fountains of Rome." 11.35: Haydn: Harpsichord Sonata in E; Antes: String Trio No. 1 (Fine Arts). 12.05: An Hour with Harpsichord player Huguette Dryfus. 13.05: Shimon Ruchman, harpsichord, plays music by Rameau & Couperin. 16.10: Israel Chamber Ensemble-Mendi Rodan: Boccherini: Sinfonia in D Minor; Ligeti: "Ramifications," for strings; Bach: Piano Concerto in D minor; Tal: "Else" (Adi Etzion-Zak; Gideon Singer); Haydn: Symphony No. 48. 21.06: Radio Music Club. 23.05: Bach: Chaconne in D minor, played by (a) John Williams, guitar; (b) George Bolet, piano; (c) Jasha Heifetz, violin.

TUESDAY: 08.10: Gabrieli: Canzone noni toni; Bach: Concerto for 3 Harpsichords; Schmitt: Psalm. 09.05: Gershwin: Piano Concerto in F. (Wilde); Bartok: Divertimento for Strings. 11.35: Mozart; Rossini; Respighi-sung by Nitza Yisraeli. 12.05: Radio Music Club (Stereo-repeat); 13.05: Contrasts-music by Elgar, Genou, Hoteterre, Palestrina, Castelnuovo-Tedesco, Vivaldi, Mozart, Templeton, Edel. 16.10: Continuous Music. 17.20: (Mono): Schumann's own favourites. 20.30: JSO-Gary Bertini: Bruckner: "Te Deum"; Symphony No. 1. 23.05: Johann Nepomuk Hummel.

WEDNESDAY: 08.10: Bach: Prelude & Fugue in A minor; Britten: "A Ceremony of Carols" Corelli: Concerto Grosso. 09.05: Berlioz: "Te Deum." 11.35: Miniatures. 12.05: Mindru Katz plays music by Marcello-Bach, Beethoven, Franck, Chopin. 13.05: Popular Classics. 16.10 (Mono): Berg: Violin Concerto; Excerpts from "Lulu." 17.10 (Mono); Art Song in instrumental music-Part 8 (Hed). 22.05 (Mono): "Israeli women in music" — Dahlia Atlas, Michal Smoira, Yocheved Dostrovsky-Kopernik, Bracha Eden. 23.05 (Mono): An Hour of Jazz.

THURSDAY: 08.10: Smetana: "Richard the Third" (Kubelik); Joachim: Violin Concerto. 09.05: Glazounov: The Seasons; Dello Joio: Serenade. 11.35: Bizet: Suite from "Carmen"; Bernstein: 3 Dance Episodes. 12.05: Mozart: Trio, K. 498 (Steinberg-Lesser-Neumark); Milhaud: Viola Sonata No. 1; Schumann: "Fairy Tales." 13.05: Mozart: "The Magic Flute" Overture (Walter); Paganini: Violin Concerto No. 6 (World Premiere). 16.10: JSO-Bertini: Bruckner (repeat from Tuesday Night). 21.05: New Horizons — works by Ligeti, Halffter, Zender. 22.05: Magazine. 23.05: Mahler's Fourth Symphony (continued).

TV Programmes

FRIDAY

5.00 Sport for Youth. 5.30 Erev Shabbat Programme. 5.05 Shabbat Programme. 5.20 Weekly Magazine. 9.20 "La Chartreuse de Parme" (part I). 10.50 Beethoven: Trio for piano, violin and cello (Stern, Istomin, Rose). 11.30 News.
Educational: 8.15 Maths.7. 8.40 Literature 7-9. 9.25 Science/Physics 8. 10.00 Biology 10. 10.20 Citizenship 7. 10.45 Advice and Guidance 9. 11.05 Society and Culture 2.00 For Kindergarteners. 2.15 English. 2.28 Documentary. 2.45 Story.
Arabic: 6.00 News. 6.02 Film. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 Hamavdil. 8.30 Mabat. 9.15 Mabat Sport. 10.15 "Columbo." 11.45 News.
Arabic: 6.00 News. 6.02 Cartoons. 6.15 Requests. 6.45 Special programme on Farid El-Atrash. 7.30 News.

SUNDAY

5.30 "Telepele." 6.00 "Ritch-Ratch." 8.00 "That's My Secret." 8.30 "All in the Family." 9.00 Mabat. 9.30 "Big Children" — documentary about circus people in Israel. 10.30 "Fall of the Eagles" — "The Secret War." 11.20 News.
Educational: 8.15 Literature 2-5. 8.40 Education. 9.05 English 8. 9.25 Citizenship 7. 10.00 English 9. 10.20 Science 6. 10.45 French. 11.05 A game on words 7-9. 11.25 Geometry 5. 12.00 English 10. 12.20 Advice and Guidance 7. 12.40 Biology 9. 1.25 Chess Lesson 11. 4.00 Handiwork. 4.20 "Chess-lesson 11." 4.40 "The Age of Man."
Arabic: 6.30 News. 6.32 "Elephant Boy." 7.00 Documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 Nature. 6.00 "Silence! T.V. Studio at Work." 8.00 "Petrocelli." 9.00 Mabat. 9.30 "Treasure Hunt." 11.30 News.
Educational: 8.15 English 6. 8.40 Maths. 8. 9.05 Geometry 5. 9.25 Improve your Hebrew. 10.00 Biology 9; 10.20 English 5. 10.45 Science 6. 11.05 Advice & Guidance 9. 11.25 Geometry 6. 12.00 Biology 10. 12.20 Maths 7. 12.40 A Family in Nepal. 1.05 Science/Physics 7. 1.25 Literature. 1.45 Society and Culture. 4.00 Story. 4.10 Film. 4.40 English 4.57 Eretz Yisrael Stories. 5.00 "Improve your Hebrew."
Arabic: 6.30 News. 6.32 Sport. 7.15 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 "Telepele." 5.50 "Once Upon a Time." 6.00 "George." 8.00 Youth Magazine. 8.30 "Morasha." 9.00 Mabat. 9.30 "Hawaii 5-0." 10.20 Moked. 11.10 "Demis Roussos." 11.50 News.
Educational: 8.15 Advice and Guidance 7. 8.40 English 5. 9.05 English 8. 9.25 Improve your Hebrew. 10.00 English 10. 10.20 English 6. 10.45 For Kindergarteners. 11.05 English 7. 11.25 Art. 12.00 English 9. 12.20 Maths 7. 12.40 Society and Culture. 1.25 Technology 9. 3.30 "Improve your Hebrew." 4.00 English 9. 4.20 Nature. 4.45 Technology. 5.15 Science film.
Arabic: 6.30 News. 6.32 Innovations and Inventions. 6.45 Songs. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

5.30 Circus. 5.40 "Disneyland." 8.00 "The Pallisers." 9.00 Mabat. 9.30 "Science and Knowledge." 10.00 "Waiting Women" — Ingmar Bergman's film (1952). 11.35 News. 11.50 Christmas Mass from St. Katarina Church in Bethlehem (live).
Educational: 8.15 English 6. 8.40 Literature 2-5. 9.05 English 7. 9.25 Improve your Hebrew. 10.00 English 9. 10.20 Science 2-5. 10.45 English. 11.05 History. 11.25 English 8. 12.00 Biology 9. 12.20 Geometry 6. 12.40 "A Family in Nepal." 1.05 Electricity 10. 1.25 Literature. 4.00 Story. 4.13 English 5. 4.30 Sir Francis Drake. 5.00 Music in Theatre.
Arabic: 6.30 News. 6.32 "Henry Ford." 7.00 "The Short Story." 7.05 "Know Israel." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 "Telepele." 5.50 Cartoons. 6.10 Puppet Show. 8.00 The Match of the Week. 8.50 Programme Trailer. 9.00 Mabat. 9.30 "Kolbotek." 10.00 "24 Hours with Itzik Kenan." 10.40 "Alias Smith and Jones."
Educational: 8.15 Maths. 8. 8.40 English 6. 9.05 Geometry 5. 9.25 Science 6. Citizenship 7. 10.20 History. 10.45 For Kindergarteners. 11.25 Science/Physics 7. 12.00 Art. 12.20 Science/Physics 8. 12.40 Maths 7. 1.05 French. 1.25 Technical Drawing 9. 3.30 "Improve your Hebrew." 4.00 Art of Cinema. 4.20 English 8. 4.40 Technology 9. 5.00 Youth Magazine.
Arabic: 6.30 News. 6.32 Quiz. 6.45 Special Programme for Christmas. 7.30 News.

On the air

HEBREW NEWS AND NEWSREELS
1st Programme: News: Today and Tomorrow: 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 3.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 11.00 and midnight.
Newsreels: Today: 7.05 p.m.
2nd Programme: News: Today and Tomorrow: 6.05 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, midnight and 1.00 p.m.
Newsreels: Today: 7.05 a.m., 1.05 p.m.
Galei Zahal: News: Today and Tomorrow: 6.00 a.m., 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, midnight and 1.00 a.m. 2.00, 3.00, 4.00.
Newsreels: Today: 8.05 a.m., 6.05 p.m.
Tomorrow: 11.45 p.m.

ENGLISH NEWS AND PROGRAMMES
7.00 a.m. (4th programme and short waves); 1.00-2.30 p.m. (4th programme); 8.00-8.15 p.m. (4th programme); 10.00-10.55 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES
7.15 a.m. (4th programme and short waves); 2.30-3.00 p.m. (4th programme and short waves); 6.05 p.m. (4th programme); 8.15-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).
1st Programme— 407, 445 and 292 M.
2nd Programme (short waves) — 16, 19, 25, 31, 41 and 49 M.

FIRST PROGRAMME
286, 522 and 221 M.
For details of music programmes, please consult the "Radio for Music Lovers" column on page B.

TODAY
6.58 a.m. Opening. 8.10 "Morning Concert." 9.05 Song and Melody. 10.15 Programmes for Elementary Schools. 10.35 "Radiodea." 11.00 News in easy Hebrew. 11.05 "Ivrit La'am." 11.15 "Non-European Music." Music from Yemen. 12.05 (Stereo) Jer. Symph. Orch. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.10 "Secrets from Africa." 5.05 (Stereo) "Afternoon Music." 6.30 Literary Magazine. 7.10 "The Weekly Column." 8.05 "Me and My Prayer." 8.30 "Radio-Story." 9.05 Classical Request Programme (Stereo). 11.05 Music for day's end. 12.10 A Moment of Poetry. 12.13 Close Down.

TOMORROW
6.58 a.m. Opening. 8.05 "Morning Concert." 9.05 World of Science. 9.30 Musical Quiz. 10.05 The Weekly Diary. 11.05 "Radio-Drama." 12.05 The Interview of the Month. 1.05 Music in a light vein. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 "Musical Encounters." 4.10 "Behind the Golden Screen." 4.05 Yiddish Songs. 5.30 "The Open Microphone." 7.05 Weekly Magazine (repeat). 7.50 Bible Reading: Yeshayahu, chaps 19 and 20. 8.05 "Hamavdil." 9.05 Opera, Carl Orff: The Moon' (Stereo). 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME
457, 428, 256, 249, 355 and 340 M.
Today: 5.58 a.m. Opening. 6.00 Religious Service. 6.10 Gymnastics. 6.20 Musical Clock. 6.55 Programme Announcements. 6.59 "A Moment of Hebrew." 7.05 "This Morning." 7.55 "Hebrew Songs." 7.55 "Green Light." 8.10 "Good Morning." 8.55 Announcements. 9.05 "Good Morning" (cont.). 10.05 "Here at Home." 11.45 "A Few Moments with..." 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. "At Midday." 2.10 "Here, There and Everywhere." 4.05 "Weekend" — with Shamira Imber and Amnon Rubinstein. 5.05 "Bach Screening." 6.05 "On Things Above and Things Beyond." 6.55 Announcements. 9.05 "Stage and Screen." 10.05 Hebrew Songs. 11.05 Yaakov Agmon Entertains. 1.05 Close Down.

TOMORROW
6.58 a.m. Opening. 7.00 Religious Services. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes. 8.55 A. Alon's Corner. 9.05 Morning Tunes (cont.) 10.05 "Sound-track" — "Three Coins in the Fountain." 11.05 "Green, Green." 12.05 "It Makes Me Laugh." 12.45 "Who, When, Where." 1.05 Brazilian Songs. 2.10 "Songs and Goals." 5.05 "Your Health." 6.05 "The Problem in Question." 6.30 Sports. 6.55 Announcements. 9.05 Sports. 9.20 Jazz. 10.05 Oriental Songs. 11.05 "Radiotek." 1.05 Close Down.

FIFTH PROGRAMME
445 M.
Today and Tomorrow: 6.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 428, 249, 355 and 345 M.
7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL
234, 230 and 220 M.
Today: 5.03 a.m. Morning Tunes. 5.58 Morning Prayer. 6.05 Morning Tunes. 6.55 Gymnastics. 7.05 Programme for Drivers. 7.55 Programme Trailer. 8.05 Zahal's Newsreel. 9.05 Requests. 10.05 "Warm and Tasty." 12.05 "Midday Star." 12.15 "Soldiers Ask Aga Answers." 12.40 "The Jewish Viewpoint." 12.55 "The Short Hassidic Story." 1.05 "Entertainment 1975." 1.55 Announcements. 2.05 "Marganit" Hit Parade. 2.55 Prophetic Portion of the Week. 3.05 "Three O'clock on Friday's Afternoon." 5.05 "Bits of Life." 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 "Didi Manosi's Short Friday." 7.53 "Saturday's Talk. 8.05 With Mordechai Shalev. 9.05 "Saturday's Tea." 10.05 "A Very Personal Chice." 11.05 "Dancing Party." 2.05 "We Don't Want to Sleep." 5.05 "Five-Five" — songs and tunes.
Tomorrow: 6.05 a.m. "Saturday Morning." 6.58 Morning Prayer. 7.05 "Saturday Morning." (cont.) 8.05 "Sandwich." 9.55 Programme Trailer. 10.05 "Beautiful Songs." 11.05 "Studio No. 1." 12.05 "The Third Man." 1.05 "Personal Questions." 2.05 "Violins in Pop Music." 3.05 "Songs of the Past." 4.05 "112 Juries." 5.05 "The Seven Muses." 6.05 "The Multiplication Table." 6.55 Programme Trailer. 7.05 "Sacred Cows." 7.53 "In Any Event." 8.05 "From One Subject to Another." 9.05 "Tradition, Tradition " 9 30 "The Music Box." 11.05 Folk Songs. 11.45 Zahal's Newsreel. 12.05 "Night Birds " 1.50 Bedside Story. 2.05 "We Don't Want to Sleep."

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T.A. 24/12

T.A. 27/12 The Barber of Seville

T.A. 29/12 Die Fledermaus

T.A. 31/12, 1/1, 3/1
GALA EVENINGS

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Saturday, Dec. 20, 8.30 p.m.	HAKOL OVER HABIBI (Songs of the fifties)
Sunday, Dec. 21, 8.30 p.m.	Bat-Sheva Dance Company
Monday, Dec. 22, 8.30 p.m.	Bat-Sheva Dance Company
Tuesday, Dec. 23, 3.00 p.m.	Film for youth: DAVID COPPERFIELD
8.30 p.m.	Concert: The Jerusalem Symphony Orchestra (I.B.A.). Works by Anton Bruckner
Thursday, Dec. 25, 8.30 p.m.	Christmas Choirs Concert
Friday, Dec. 26, 2.00 p.m.	Film: THE GO-BETWEEN

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PROGRAMME:
A. VIVALDI — Concerto in G Minor for five instruments.
G. TARTINI — Sonata in E-Flat Major "Devil's Trill" for violin and harpsichord.
G. F. HANDEL — Two music lessons (Menuet Chaconne) for harpsichord.
C. P. E. BACH — Trio in D Minor for oboe, violin and basso continuo.
G. P. TELEMANN — Partita in E Minor for oboe and harpsichord.
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Saturday, December 20
BEDKNOBS AND BROOMSTICKS 5.00 p.m.
•THE GOOD EARTH 7.00 p.m.
••THE DEVILS 9.30 p.m.
•THE BEST YEARS OF OUR LIVES 11.30 p.m.

Sunday, December 21
CITIZEN KANE 8.30 p.m.

Monday, December 22
••THE DEVILS 7.00 p.m.
•GUADALCANAL DIARY 9.30 p.m.
BILLION DOLLAR BRAIN midnight

Tuesday, December 23
•GUADALCANAL DIARY 7.00 p.m.
THEM 9.30 p.m.

Wednesday, December 24
LEO THE LAST 7.00 p.m.
•THE BEST YEARS OF OUR LIVES 9.30 p.m.

Thursday, December 25
••WOMEN IN LOVE 6.30 p.m.
LE CHAT 8.45 p.m.
•G.I. JOE STORY midnight

Friday, December 26
THE LIFE AND TIMES OF JUDGE ROY BEAN 3.00 p.m.

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Y.M.C.A. Jerusalem

Organ Recital
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Y.M.C.A. Auditorium

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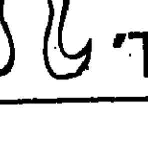
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ISRAEL PREMIERE
JACK NICHOLSON
MARIA SCHNEIDER
Antonioni's film
THE PASSENGER
4.30, 7.15, 9.30

Jerusalem Cinema

Commencing Saturday, December 20

ARNON Tel. 224820
3rd week
DUSTIN HOFFMAN
VALERIE PERRINE
LENNY
4, 7, 9, Sat. at 7, 9

CHEN Tel. 222955
BARBARA HARRIS
JACK LEMMON
The War between Men and Women
4, 7, 9 Sat. at 7,9.

EDEN Tel. 223829
JOHN WAYNE
BRANNIGAN
4, 7, 9 Sat. at 7, 9.

EDISON Tel. 224056
WANG-CHING
KIN-TI-FUNG
The Imprudent Iron Phoenix
4, 7, 9 Sat. at 7, 9.
in colour

HABIRAH Tel. 232366
MARY LILIDAL
The Seduction of Inga
4, 7, 9 Sat. at 7, 9.

JERUSALEM
2nd week
LACOMBE LUCIEN
7, 9.

MITCHEL
Rehov Strauss
4th week
EVA GARDNER
CHARLTON HESTON
EARTHQUAKE
6.30, 9.00

ORGIL Tel. 234176
MICHAEL CAINE
GLENDA JACKSON
The Romantic Englishwoman
4, 6.30, 9, Sat. at 7, 9

ORION Tel. 222914
KATHERINE SPOCK
LEE VAN CLEEF
JIM BROWN
TAKE A HARD RIDE
Adults only

ORNA Tel. 224733
JEFFREY LYNAS
YOSSI YADIN
Lies My Father Told Me

RON Tel. 234704
2nd week
Peter Sellers
Christopher Plummer
RETURN OF THE PINK PANTHER
4, 7, 9 Sat. at 7, 9

SEMADAR
SIDNEY POITIER
A WARM DECEMBER
7, 9.

RAMAT AVIV
ALICE DOESN'T LIVE HERE ANYMORE
ELLEN BURSTYN
Fri. 10 p.m. midnight
Sat. and all week 7.15, 9.30
also Tues. at 4.30 p.m.

ROYAL Tel. 55851
AMERICAN ODYSSEY
6.00 and 9.00

STUDIO Tel. 295817
7th week
LA CUGINA
STEFANIA CASINI
Adults only
4.30, 7.15, 9.30

TEL AVIV Tel. 281181
POSEIDON ADVENTURE
GENE HACKMAN
SHELLY WINTERS
STELLA STEVENS
4.30, 7.15, 9.30

TCHELET Tel. 443950
6th week
Mel Brooks' Picture
THE PRODUCERS
GENE WILDER
4.30, 7.15, 9.30

ZAFON Tel. 445035
4th week
LE CHAT ET LA SOURIS
CLAUDE LELOUCHE
MICHEL MORGAN
4.30, 7.15, 9.30

Herzliya

TIFERET Tel. 985711
ALAIN DELON
CATHERINA ROYAL
Borsalino and Co.
7.15, 9.15

DAVID Tel. 984021
OTTO PREMINGER'S
EXODUS
PAUL NEWMAN
EVA MARIE SAINT
RALPH RICHARDSON
PETER LAWFORD
LEE J. COBB
Sat. 5, 8.45
Weekdays 4.30, 8.30

Netanya

ESTHER
A documentary on
GENERAL IDI AMIN DADA
Sat. 5, 7, 9.15
Wednesday 4.30, 7, 9.15

Haifa Cinema

Commencing Saturday, December 20

AMPHITHEATRE
PAUL NEWMAN AND
JOANNE WOODWARD
in a film of suspense
THE DROWNING POOL
For Adults Only
Perfs. 4.00 6.45, 9.00

ARMON Tel. 664348
2nd week
Action Galore . . .
Burt Reynolds in
THE MEAN MACHINE
With EDDIE ALBERT
(Dirty Dozen)
Directed by
ROBERT ALDRICH
For Adults Only
Perfs. 4.00, 6.45, 9.00

ATZMON
Simultaneously in
Tel Aviv and Haifa
A great story of suspense
FLIC STORY
Starring Alain Delon
Jean Louis Trintignant
For Adults Only
Perfs. 4.00, 6.45, 9.00

CHEN Tel. 666272
4th week
The greatest film
about the liberation
of the State of Israel
JUDITH
with Sophia Loren,
Peter Finch, Jack Hawkins
Perfs. 4.00, 6.45, 9.00

MIRON Tel. 663003
from Friday
six nonstop Perfs.
a film of sex
BACK ALLEY PRINCESS
starring wife of Bruce Lee

MORIAH Tel. 242477
a film of rare beauty
starring Lea Massari and
Daniel Gelin in
LE SOUFFLE AU COEUR
in colour for adults only
Perfs. 6.45, 9.00

ORDAN Tel. 663443
BARBRA STREISAND
in a hilarious comedy
WHAT'S UP DOC?
in colour

ORAH Tel. 664017
4th week
Ingmar Bergman's
impressive film
Scenes from a Marriage
Starring Liv Ullman and
Bibi Anderson
Owing to length perfs.
Saturday, 5.00, 8.15
Weekdays, 4.30, 800
No complimentary tickets

ORION Tel. 523931
A new sex film about a
lovelorn young girl
A GIRL CALLED JULIA
in colour for adults only
six nonstop perfs. from
Friday

ORLY Tel. 81868
8th week
2 perfs. nightly 6.45, 9.00
First Prize
1975 Cannes Festival
Bob (Cabaret) Fosi's
LENNY
with DUSTIN HOFFMAN
For Adults Only

PEER
3rd week
A spicy sex comedy
PEEPERS IN THE HOTEL ROOM
In Colour
For Adults Only
Perfs. 4.00, 6.45, 9.00

RON Tel. 669069
TERENCE HILL
and BUD SPENCER
in their best comedy
TURN THE OTHER CHEEK
in colour
Perfs. 4.00, 6.45 9.00

SHAVIT
LIV ULLMAN and
MAX VON SYDOW
starring in a great film
The Emigrants
Owing to length
Perfs all week at 6.30, 9.10

Ramat Gan Cinema

ARMON Tel. 720706
3rd week
BURT REYNOLDS
THE MEAN MACHINE
7.15, 9.30

HADAR Tel. 723822
3rd week
FUNNY LADY
BARBRA STREISAND
JAMES CAAN
7, 9.30

LILI
YOSSI YADIN
Lies My Father Told Me
4.00, 7.15, 9.30

OASIS
ISRAEL PREMIERE
CLINT EASTWOOD
THE EIGER SANCTION
Adults only
7.00, 9.30

ORDEA Tel. 721720
3rd week
The most erotic movie
in film history:
EMMANUELLE
Adults only
7.15, 9.30

RAMA Tel. 72191
2nd week
BRUCE LEE
GREEN HORNET
7.15 9.30

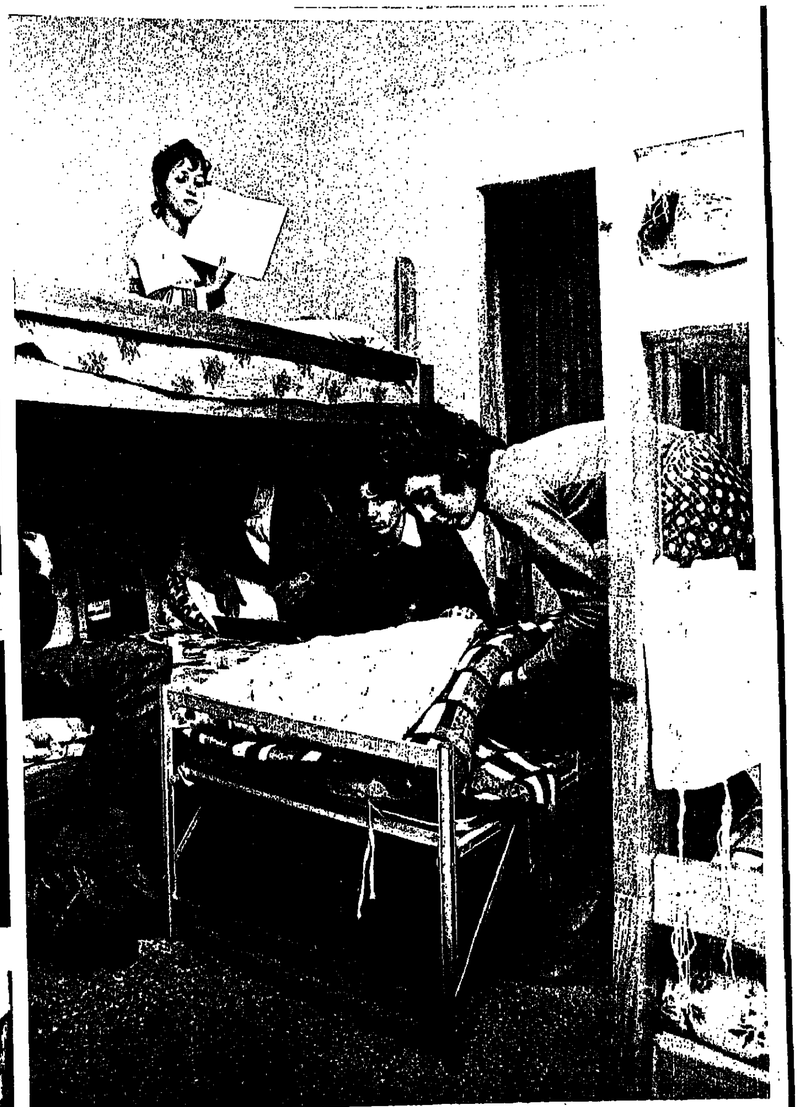
RAMAT GAN
After 8 successful weeks
in Tel Aviv
CLAUDE CHABROL's film
DIRTY INNOCENTS
ROMY SCHNEIDER
ROD STEIGER
Adults only 7.15, 9.30
No discounts or invitations

Petah Tikva

SHALOM
Sat. 7, 9.30
Weekdays, 7, 9.15
Wed. 7.15 only
SPASMO
ROBERT HOFFMAN
SUZY KENDEL
Mats. at 3.30:
One Armed Swordsman

...eron enjoys helping his wife. (Below) Efraim Lutatty, com-...poser at Beit Rachel, helps youngsters work out their problems.

...way down to lower floors is by handy drainpipe.



Pnina Chocrun, 15, makes her bed in a room shared by five children. (Below) The 23 bus, Rishon Olsvanger's link with the city.

The Kabatocrats

Netanel Lorch

IT HAS BEEN SAID that the past few centuries, which have witnessed tremendous progress in other fields, have constituted a period of stagnation, nay more, of retrogression, in the area of human organization. This is far from the truth. Indeed, the most startling innovations have occurred precisely in this field, except that the political scientists do not always know where to look for them.

Take photocracy, for instance — the scientific name for rule by photographers. Now, it is quite possible that Queen Victoria, when posing for an official portrait, was told by the painter to move her head, or put her hands in her lap, or look regal or imperial. But that happened on no more than a handful of occasions.

Not so with the queens, kings, mini-queens and mini-kings, minimini-statesmen, leaders and politicians of today. They, who presumably rule this world, have in fact voluntarily, surreptitiously, through a process of collusion unequalled in recorded history, abdicated their power in favour of the photographer-press, still, TV.

It is photographers who dictate when and where important international gatherings will take place; where presidents will stand; when and where they are permitted to sit. They tell presidents to use makeup like clowns; to grin like idiots; to make small-talk like morons. They order foreign ministers to sign an already signed Treaty over and over again. "Once more — your mouth was open." "Again, please, the flash didn't work." "Hold it, hold it — now sign." "Now shake hands... Smile, for God's sake, smile."

It is the photographers who select the colour of their shirts, the matching ties; who tell them to go shave or have their hair cut. Never have so few exercised so much power over the mighty of the earth — and it is amazing that this massive power-shift has not been more exhaustively studied.

RECENTLY another, possibly even more ominous form of uncontrolled, uncontrollable absolutism has made its appearance, for which, from the Hebrew word for security officer — *Kabat* — I have devised the term kabatocracy.

With terrorists, hijackers, kidnappers, blackmailers and assassins becoming respectable — indeed admirable — members of society, rulers have increasingly fallen under the sway of security officers.

Security officers today have absolute power; the more absolute the ruler, the more absolute the security men's authority, the less absolute the power of the ruler concerned, is the resulting paradox. And another paradox: the more important the politician, the greater the number of bodyguards; as the number of bodyguards increases, the ruler's freedom of movement decreases, until it is reduced to zero. If he is a really powerful man, he will be a total slave to his guards. The guards will tell him whom he may see ("No, that man is a security risk, we cannot accept responsibility"), and that is that.

ANOTHER original invention of kabatocrats is the assumption of false names. A travelling VIP will be registered under one name in one city, under a different name in another city, and so forth. I had that experience once: when I came back to home base, and asked for the key to my hotel room, I had clean forgotten my name. I tried out all the different names I had been made to assume in the course of my recent travels, but an increasingly stern and suspicious registration clerk informed me that there was no registration under any of these. On the verge of being expelled as a compound imposter, an elderly waiter passing through the lobby — God bless him — came to the rescue, greeting me with a hearty, "Welcome back, Mr. Lorch!" The original idea that in that particular location someone had booked a room for me in my real name had simply not occurred to me.

In one country, in which local kabatocrats insisted on the honour and pleasure of chaperoning visiting VIPs, there was a conflict of jurisdiction between federal and state police. In a spirit of compromise, it was decided to split responsibility, 50-50. Three days a week federal, three days a week state police. The only trouble was that in that particular country, the week had seven days. Since the seventh day was an insoluble problem, the VIPs were politely, but firmly, told to stay at home on Sundays, or — if they chose — on Shabbat.

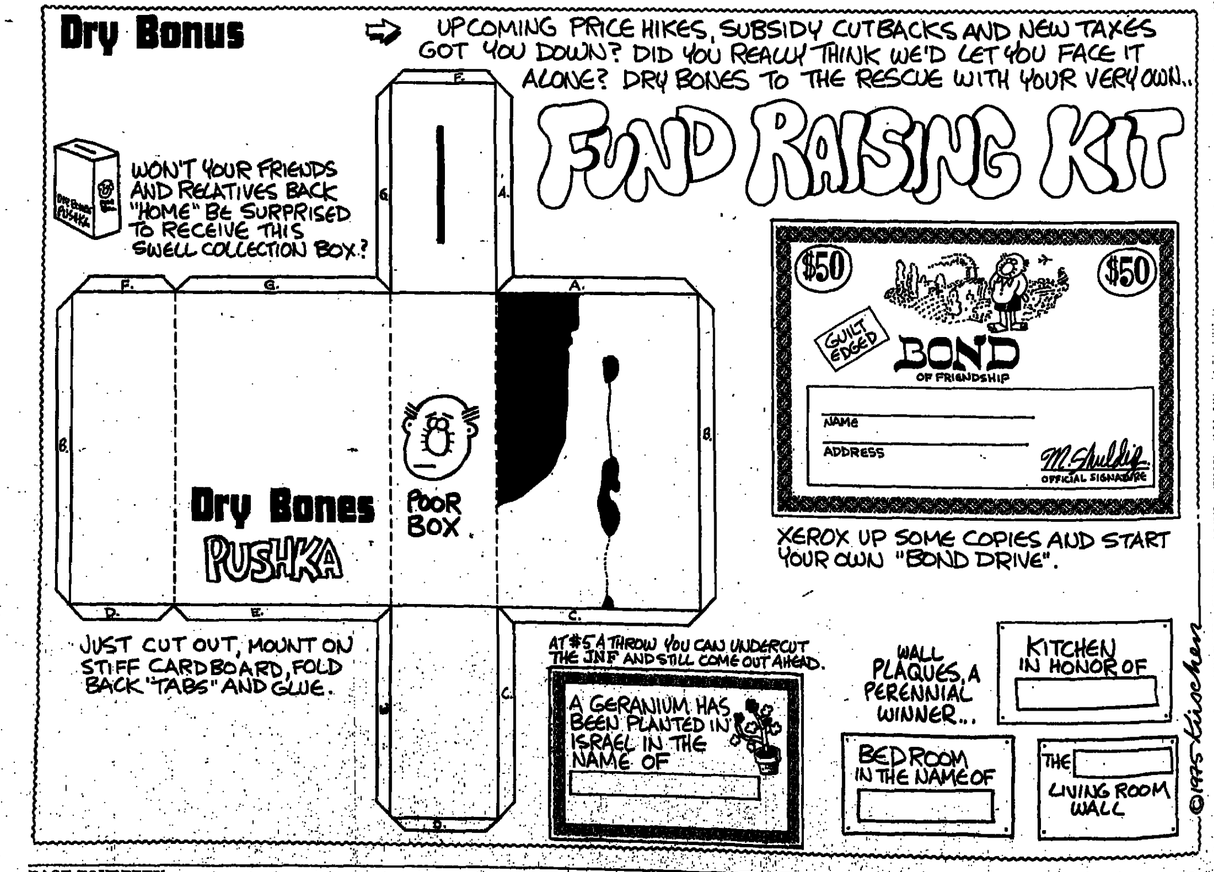
Like all ruling classes kabatocrats have left an indelible imprint on modern architecture. Like the crusaders in their time, whose fortresses have become historical landmarks, kabatocrats will long be remembered for their beneficial influence on the construction of 20th-century edifices: buildings without windows, or bullet-proof windows, or windows so narrow that it is difficult to throw stones through them; buildings with only one entrance, but with innumerable emergency exits; buildings with subterranean corridors.

Modern electronics owe a great deal of their development to those benefactors of mankind: closed-circuit TV with X-ray attached, invisible mindreaders, self activating sub-machineguns, are only some of the inventions initiated by kabatocrats. Fences and walls are their particular speciality. Some of the greatest artists have been brought into the picture, to devise patterns for walls which would be invisible, unscalable, impenetrable and covered by booby-traps.

Now, I confess that I am not an objective observer of the phenomenon. Never having rated more than two guards at any given time, I realize that in the kabatscale of importance, I rate very low indeed, and my ego has shrunk accordingly. On a scale whose maximum is two divisions with helicopters and armoured cars, a sum total of two gorillas is pretty near the bottom, which gives me an almost insulting rating. Yet I have tried to be as objective in this matter as possible.

My purpose was not to denigrate kabatocracy; on the contrary — I honestly believe that it is an original contribution of our century to the art of government. Ancient Greece gave democracy to the world; our century has added photocracy and kabatocracy. Let future generations judge which has been the more important and lasting contribution.

Dry Bonus



NEW: S.I.G.

Paz, Israel's largest and leading Oil Company, brings you the last word in motor oil - S.I.G. Stay In Grade. It's a revolutionary new idea, a motor oil which keeps its viscosity (stays in grade) through the entire service period recommended for yours car's motor, from one oil change to the next - 5000 Kilometers, and even longer. S.I.G. is Israel's first and only multi grade motor oil with additives that ensure a constant viscosity level of SAE 20W-50. In everyday words that means, that S.I.G. stays in grade when your motor heats up. It keeps your pistons clean, keeps your motor running at top efficiency.

S.I.G. is the motor oil recommended for all gasoline engines... all year round. Even in cold weather S.I.G. gives you a normal oil cycle from the moment you turn the key. And that's not all. S.I.G. works harder to prevent precipitation, rust, corrosion and valve damage. With S.I.G. Paz starts a new era in motor oil technology. Our new oil passes API SE tests and exceeds Ford's European and American specifications and the stringent standards of General Motors. S.I.G. - Israel's only Stay-In-Grade motor oil - is available at Paz and Oz stations or at your garage, in gallons and half-liter containers.

S.I.G.: The only Multi Grade motor oil in Israel that keeps its viscosity through the entire motor service period.

MARKETING WITH MARTHA

The letter-box

AT LONG LAST, I have got around to sorting out my mailbox once again and shall answer some of the questions which seem to be of general interest.

For those who ask about the dating on food tins, the code number for the coming year, 1976, will be "6" — which should be easy to remember. This year's code has been "5," but for 1974 it was "9." The code number is embossed on the top or bottom of cans, followed by a number which represents the day of the year (January 1 is "1," February 1, "32" and so on). The other line of numbers signifies the name of the manufacturer and the contents of the tin — in case the paper label falls off.

Tinned foods are said to have a "good shelf life" of two years. I would not recommend buying anything with an "8" or "7" marked on it any more. In fact, if you come across a tin more than two years old in your grocery store, you might notify a consumer organization.

Never use a food tin which has become swollen at the ends, no matter what the date on it. When swollen, the ends wobble up and down when you press on them, and this is a sign that something is spoiled inside the tin. Dents in the sides of tins are unaesthetic, but not danger signs. Don't use a tin which is rusty — and certainly not if it is rusted inside. If the exterior is rusted the contents may be all right, but the Health Ministry advises against using such a tin.

AFTER I WROTE about do-it-yourself painting with local Tambour-Askar paints, two readers quite rightly pointed out that I had neglected to mention the problem of lead content in certain pigments. This only matters if one is painting furniture or toys for very small children who may chew on them (the bars of cribs and playpens are particularly susceptible).

Tambour-Askar, Ltd. informs me that the pigments in certain types of paint do contain small amounts of lead *(oferet)*. There is as yet no official Israel standard on the lead content permitted in paints, so Tambour-Askar follows the accepted European standard, which is "less than one per cent" of the total weight.

The harmful effect of lead to the human system is cumulative. If a person, even a baby, swallows some paint with lead in it, he will not become sick immediately. But if the lead accumulated in his system reaches a certain point over the years, it can result in lead poisoning — which, by the way, is very rare in Israel, according to a recent survey by the Rambam Hospital in Haifa. This report said that no cases of lead poisoning in this country have been traced directly to paint pigments. Still, it is not advisable to use paints with lead on children's beds, playpens and toys. Emulsion-type paints, such as used on walls, do not contain any lead. The only Tambour-Askar household paints which may contain lead are "Superlac" and "Polyur," and the lead-bearing pigments are reds, yellows, oranges, and greens. In Superlac, the specific colour numbers to be avoided are 28, 84, 86, 88, 90, 91, 93, 96, 97, 108, 246, 414 and 856. All paint shops should have this list. For specific advice on lead content in any Tambour-Askar paint, you are invited to telephone the company at its factory in Acre (04-910131) or in Herzliya (03-937881). At the latter, you can ask for the special adviser on do-it-yourself painting, Mrs. Zippy Lavie.

QUITE A NUMBER of readers ask how to remove the scale which collects inside kettles. This mineral deposit does no real harm, by the way, except that it insulates the kettle so that it takes more fuel to boil the water.

If you have only a thin film of sediment on an aluminium or stainless steel kettle, you can probably get it clean again by boiling up a mixture of household vinegar and water (two parts vinegar to one part water). This will remove most discoloration from a metal pot or pan. (Cooking tomato soup or other acidic food in the pot has much the same effect.)

If you have really neglected your kettle, a commercial scale-remover is needed. I did an experiment on a kettle which had not been cleaned since I bought it — which is either last Passover, or the one before. I purchased a box of commercial scale remover, "Kull," produced by Palacid Ltd. of Haifa Bay. I found it in a shop which sells paints and building supplies and paid IL5.50 for it.

The directions indicate that one package may not be sufficient, if the kettle is unusually big, or the scale especially obstinate through neglect — which was the case with mine. One package just about did the job, though not 100 per cent. Kull can be used on electric kettles as well as regular ones, and it will also remove scale from bathtubs, washbasins, soap-holders, etc.

I will not go into detail about how to use it, as the instructions are given in Hebrew, Arabic, English, German, Rumanian and Hungarian — quite an impressive list. The precautionary measures and antidotes in case someone swallows some of the stuff, however, are given only in Hebrew, Arabic and English.

To have a scale-free kettle, prevention is better than cure, says Mrs. Hava Eylon at the Israel Consumers Association, although she recommends using an easy-to-clean open finjan or pot instead of a kettle. But this won't satisfy most of us.

In some houseware shops, you can find a round straw-mat object which goes inside a kettle to absorb the minerals from the water. The little straw pad has to be exchanged occasionally. One houseware shop told me the same result can be obtained by putting a couple of seashells into the kettle. First you should boil them to remove the sea-salt taste. Boiling the empty seashells will also serve to *kasher* them, so they may be used in a kettle used for drinking water, I was told at the Tel Aviv Rabbinate.

SOME MONTHS BACK, when I wrote about the Cooperative Supermarkets, I noted that consumers are welcome to become stock-holders and benefit from a percentage rebate on their purchases. Several readers wrote back that their local supermarkets did not have the application forms for such membership, nor did the managers seem to know about this programme.

I checked with the Supermarket headquarters and was informed that prospective members can obtain the application forms by writing to the office of Mr. Benzion Weizman, Brit Hacooperatzia Hasarchanit, P.O.B. 8375, Tel Aviv.

THE KESHET dry-cleaning establishment cleans leather and suede garments, but will dye only leather goods, not suede. I am informed that another cleaning specialist firm for leather and suede, Lili, is the only plant in Israel willing to dye suede garments. Lili does not recommend suede dyeing just to change from colour to colour, but says dyeing will restore the original colour, if cleaning is not sufficient.

The main shop of Lili suede and leather cleaners is at 263, Rehov Dizengoff, Tel Aviv. Other authorized agents include Universal at 54 Moriah and 56 Trumpeldor, Neve Sha'anan in Haifa; Aviv, 29 Gaza, Jerusalem; Hasharon, 6 Sha'ar Ha'emek, Netanya; Hamerkaz, 5 Ya'akov, Rehovot; Shilgia, 56 Balfour, Bat Yam; and Orion, 25 Herzl, Ashkelon.

Martha Meisels

CULINARY NOTES

Haim Shapiro

Kentucky tayglach

THE TABLES WERE laden with goodies; the occasion — a Batmitzva reception in Lexington, Kentucky.

I walked from table to table, tasting a bit of this and a bit of that. The ladies of the sisterhood, who baked all the cakes, didn't know it, but they were participating in *The Jerusalem Post's* impromptu baking contest. Each had spent her time in the synagogue's well-equipped kitchen, making her contribution.

Among the much touted entries were three-layer brownies, said to be "divine." The pecan cookies, too, were high in the running.

The winner, surprisingly enough, was the wife of a Kentucky Colonel, Mrs. Leon Cooper, who made tayglach, according to a recipe given to her by her mother-in-law. Evidently, it was such talent that resulted in the senior Mrs. Cooper's son being honoured by the Governor of the State with this exalted title.

Admittedly, the choice went to the tayglach at least partially because they were the only traditional "Jewish" dish present at the reception. Aside from that consideration, however, they were truly sublime, both in texture and taste, due to a special secret process passed down in the Cooper family. The other, more "American" sweets, seemed overly bland and soft to my palate, which has become adjusted to the Middle East.

TO PREPARE the tayglach, beat three eggs lightly in a large bowl. Sift two cups of flour, a quarter teaspoon of salt and a half teaspoon of powdered ginger and stir into the eggs to form a stiff paste. Turn out the dough onto a thinly-floured board and knead it for a few minutes.

When the dough is quite well mixed, divide it into small balls and roll each ball into a long cylinder about half a centimetre thick. Tie each cylinder into a knot.

Meanwhile, heat a cup of honey, to which you have added a cup of sugar and a teaspoon of powdered ginger, until the honey begins to boil. Drop in the dough slowly, allowing the honey to return to the boil after a few pieces have been thrown in. When all the tayglach are in the honey and it is boiling, reduce the heat and cook for 20 minutes.

Turn off the heat and add half a cup of boiling water to keep the honey from crystallizing. Cool, store in jars, and serve at the next family celebration.

IT OCCURS TO ME

Hadassah Bat Haim

The old guard

THE CAREFUL DISPLAY of our invitations to the Civil Guard Rally provides us with a small but effective piece of one-upmanship. Only the people who actually trudge the streets and sit in the chilly offices are invited to meet the Defence Minister, and we drop his name into as many conversations as we can with those we know will not be there. In truth, an evening taken from our scant free time to listen to speeches we know by heart is not the most enthralling of prospects; but the chance to see who else is on the rolls is not to be missed. We only know the people we share duty rotas with, so it is quite heartening to see the cinema packed with volunteers.

OUR COMMANDER, running a sympathetic eye over us, says tactfully that though this is a parade we will not be required to line up as we are all well enough versed in military matters to manage without such formalities.

We are happy to hear this, as large numbers of us would not like to stand upright for any length of time and some would have difficulty in standing up at all. Hair, when present, is almost exclusively grey or white. Rheumatism and acquired caution have slowed down many a trigger-finger but if experience counts, then we demonstrate a formidable deterrent to foreign aggression.

There are several campaigners who took part in the First World War — on both sides — as well as some from every conflict since, and we are all convinced that we can out-soldier our sons and daughters; at least in theory.

MR. PERES dashes onto the platform hotfoot from a Cabinet meeting, which makes us all feel very important. He tells us convincingly how splendid we all are and what a load it takes off his mind, knowing that we are on the alert. He mentions that Nahariya was one of the first towns to organize its civilians and that a very high proportion of us are serving. Of course we know all this; but it is nice to have it officially confirmed, especially by one who, by the nature of his job, is extraordinarily well informed. Access to secret files and all that. If *he* says we are splendid, we can rely on it.

By the end of the evening we feel that we have a very special relationship with Mr. Peres and we tell each other what a good speaker he is. So perceptive, so truthful. We will come to hear him any time — providing we are not on guard, of course.

Heraclitus' river

FOREVER FLOWING by Vasily Grossman. Translated into English from the Russian by Thomas P. Whitney. N.Y., Harper & Row. Translated into Hebrew from the Russian by Shlomo Gurevich and published under the title "Hakol Zorem" (on the paperback, Tel Aviv.

Edith Frankel

VASILY GROSSMAN'S posthumously published "Forever Flowing" is not a novel, although he may have intended it to be one in its final form. In its present state, the book contains a series of chapters on Stalinist and post-Stalinist Russia, loosely joined by the thread of a camp prisoner's return to the world of the living.

The theme running throughout this short, moving book is stated in its title. Grossman had been fascinated in his earlier works by the facets of human nature and human fate which consistently run through history. Here he chose Heraclitus' famous musing on the philosophical concept of a flowing river — you can never step in the same river twice — to interpret the Soviet experience under Stalin.

Everything flows. Everything continues to move, to develop. Life goes on. And yet, during this time of flux, life in the camps where millions were incarcerated stood still. Here, wrote Grossman, one could see "camp people remained faithful to their own particular epoch. Various epochs of Russian life lived on in the character and thoughts of each. Here were men who had taken part in the Civil War... officials of the Comintern of the twenties ... here were very old people — monarchists, Menshaviks, S.R.s — and all of them preserved within themselves an entire world of ideas, manner, and literary heroes that had existed forty and fifty years before."

IN CONTRAST, elderly people in freedom did not retain the signs of their particular past: "In them the past had been erased, wiped out, and they had merged easily into the landscape of the new era."

The constancy of these prisoners to their individual past did not mean that life had not affected, altered them. On the contrary, Grossman contrasted the Hermitage art collection with the fate of the men in the camps — both had been incarcerated in a changeless place since a particular point in time.

"It was unbearable to think that those paintings had remained as beautiful as ever during the years in camp which had turned him into a prematurely old man. Why hadn't the faces of the madonnas grown old too, and why hadn't their eyes been blinded with tears? Was not their immortality their failure rather than their strength? Did not their changelessness reveal a betrayal by art of the humanity which had created it?"

The ever-flowing river is transformed in the book into the endless trains, trains taking prisoners to Siberia. "Yes, everything was forever flowing, forever changing, and every prisoner train was and will be different from the one before and the one coming after. One can never enter the same train twice."

FROM THE meaninglessness of the murder of millions of innocent people the author tried, through the returning prisoner, to discern some law, to make some sense out of the chaos. His ruminations result in a negation of Hegel's concept of the historical process, that "Everything real is rational." In its place he asserts that "Everything inhuman is senseless and worthless."

His survey of the history of the Soviet state culminates in a polemic not merely against Stalin, but against the very foundations laid by Lenin. Indeed, this book is far more outspoken in its attack on Leninism and the Soviet state than any of Solzhenitsyn's novels. The same idea which is prevalent in the latter's "The First Circle" is present here — that the imprisoned are the lucky ones, for they no longer need to make compromises, to lie. "I envy you," says one character, "because in your terrible camps you did not have to sign vile letters, nor vote for the death of innocent men, nor make foul speeches."

One of the most moving chapters is about Mashenka, a young woman who refuses to denounce her husband and dies in a camp. Another memorable chapter tells the incredible story of the total destruction of a village by starvation in the early thirties as the result of a decision by the central authorities. Although the famine is a well-known fact, it has never been documented so movingly.

Stalin and Khrushchev pictured together in 1938.

VASILY GROSSMAN had a substantial literary reputation in Russia. But although he published much, his literary career was frustrated. Grossman, born in Berdichev in 1905, had been active as a Jewish as well as a Russian writer. As a war correspondent he wrote not only for "Krasnaia zvezda," but also for the Yiddish-language journal "Einikeit." It was he, along with Ilya Ehrenburg, who had written the famous "Black Book" on the heroism and martyrdom of the Jews during World War II. This book, already set into type in 1949, was never published in the Soviet Union. The plates were destroyed with the onslaught of the anti-cosmopolitan campaign.

The first part of his long novel, "For the Just Cause," was published in Russia in 1952. But the second half never saw the light of day. Grossman was unable to get it published in Russia in the early 1960s and the manuscript was finally confiscated by the Secret Police. Grossman died not long after, in 1964. The present work — "Everything Flows" — can be seen as his last testament.

Besides dealing with the general phenomenon of the evils perpetrated by the Soviet system against its own citizens, Grossman devotes a chapter to the particular case of the Jewish intellectual caught up in the revolutionary enthusiasm of the early Bolshevik cause. The question of Lev Naumovich Mekler's fanaticism troubles Grossman. How had it taken possession of "this son of a sad, sly shopkeeper from the shtetl of Fastov"? Who, he asks, had given him a fighter's soul?

"... was it that the smoldering coals were buried deep within his thousand-year inheritance, ready to burst into flame — to do battle with Caesar's Roman soldiers, to confront the bonfires of the Spanish Inquisition, to join in the starving frenzy of the Talmudists, to emerge in the shtetl organization for self-defense during the pogroms?

"Perhaps the age-old chain of humiliations, the anguish of the Babylonian exile, the humiliation of the ghetto, the impoverishment of the Pale, gave rise to, were the forge wherein was tempered, the soul of the Bolshevik Lev Mekler?"

FOR THIS most holy of causes, the Revolution, Mekler was prepared to sacrifice everything. A kind, good-natured person who would not even kill a mosquito, he "served the Revolution in blood, and without mercy." And when his time came — as it did for so many of the faithful — Mekler was treated like a cur whose master no longer wants her.

"The master had left the home of his youthful enthusiasm and prayer, and had moved into a house of granite and glass, and his village mongrel had become an absurdity for him, she had become a burden, and even more than a burden. She had become a danger. So he killed her."

British football

THE PEOPLE'S GAME by James Walvin. Allen Lane, London, 201 pp., £4.50.

Gerald Cromer

FOOTBALL is by far the most popular team game and spectator sport in the world. Every weekend in Great Britain alone, almost a million people play football. More than double that number go to a professional match every Saturday. And nearly half the adult male population are glued to the television later in the evening to watch "Match of the Day." The game, although beset by problems, continues to claim the allegiance, almost worship, of young and old alike.

Football has existed in one form or another since the fourteenth century. From the very beginning it was a game of the people. By the late seventeenth century, football, both the common street variety and the feast day game, had become a notable aspect of English society. Then the tradition of popular football suffered a partial eclipse with the advent of the Industrial Revolution. Nevertheless, within 20 years of the establishment of the Football Association in 1863 by a small band of public school enthusiasts, it was generally recognized as the national sport.

For a short while the game was dominated by gentlemen of leisure. But shorter working hours enabled "the lower classes" to shake off the cruder limitations of early industrial life. Church, school and factory teams mushroomed up and down the country. Middle-class institutions, on the other hand, began to shy away from the game. They were deterred by its growing professionalism and increasing commercialism. The advent of television may have generated a classless image of the game but it is difficult to deny its working-class roots amongst players, managers and supporters alike.

Football, in common with other sports, has often been regarded as an important avenue of social mobility. Rules designed to keep professionalism within limits were counter-productive. Under the table deals became commonplace. Nevertheless the game offered only a slight and temporary improvement in earnings. Abolition of the maximum wage and a granting of a percentage of the transfer fee to the player concerned has improved matters considerably. But fame soon dissolves into anonymity, a coveted occupation into a run-of-the-mill job. Players who make a fortune out of the game are still the exception rather than the rule.

In the last few years these superstars have had to share the headlines with their turbulent supporters. Violence, both on the pitch and the terraces, has recently become the most hotly debated aspect of contemporary football. James Walvin repeatedly shows that the issue is by no means a new one. Pre-industrial football, for instance, was often a cause of widespread social unrest and its history is best written in terms of government attempts to suppress the game. He does not deny that the problem exists, but places it simply in some sort of historical perspective.

Football is both affected by social attitudes and itself is an important influence on the society at large. Throughout his book Walvin is at pains to point out the nature of this interaction. Major developments such as the Industrial Revolution, the burgeoning of an affluent society and the advent of broadcasting (both radio and television) are covered in great detail. So too are the growth of ancillary industries such as cigarette cards, football pools and sports magazines. Consequently "The People's Game" is not simply a chronology of British football. It is a true social history of the national sport.

Bawdy moralist

Romano Catlini

SIX CENTURIES have passed since the death of Giovanni Boccaccio, the author of "The Decameron." Boccaccio is regarded today as the pioneer of modern liberalism and bawdy humour.

Boccaccio in fact did not like "The Decameron": second thoughts, dictated by religious scruples, almost induced him to burn his blasphemous work, in which the hypocritical morality of an age was overturned and human instinct, even in its baser manifestations, stood revealed: sometimes uninhibitedly, often with twinkling irony, always with agreeable frankness. Agreeable for us, of course, far from the turmoils and polemics of the age, but disturbing and controversial for his contemporaries, if it is true that the colourful crowd of his characters — friars and nuns, merchants and labourers, ladies and whores — celebrates the joyful funeral of the Middle Ages and sings in the dawn of the modern age.

"The Decameron" is above all an indictment, recited with a sneer: nothing is spared, neither the religious orders, representatives of a human ideal which they impose upon the people but themselves ignore; nor the courtly concept of love exalted by troubadour poetry, which gives way before the urgency of sexual desire; nor the moral code that is justified by a belief in the transcendental, and succumbs to a new, entirely human moral code that is based on a refusal of all hypocrisy; nor the rigid social hierarchy that can be subverted by cunning and intelligence.

THE IDEOLOGICAL spring of the book explains the accusations that have been levelled at it over the centuries, first of all the accusations of immorality, if not of pornography: it is the old story of all defenders of established order, who denounce all those who reveal the inadequacies and contradictions of the system and propose alternative models. It is easy to imagine the reactions to a passage like this: "Fairest ladies, there be many men and women foolish enough to believe that, whenas the white fillet is bound about a girl's head and the black cowl clapped upon her back, she is no longer a woman and is no longer sensible of feminine appetites, as if the making her a nun had changed her to stone; and if perchance they hear aught contrary to this their belief, they are as much incensed as if a very great and heinous misdeed had been committed against nature, considering not neither having regard to themselves, whom full license to do that which they will availeth not to sate, nor yet to the much potency of idlesse and thought-taking"; or his use of religious terms with crude sexual meaning, so crude that John Paino, in his English translation, gives the entire scene of sexual intercourse between the monk Rustico and the beautiful, innocent, lustful Alibech an all too faithful rendering — in Italian!

Illustration to Boccaccio's "The Decameron," printed by Gregorius in 1498.

WE WHO KNOW permissive times find it easy to smile at certain scruples, and certain accusations; we have no difficulty in admitting that obscenity is present in the book, although we may wonder if it is strictly necessary to the purpose. But what Boccaccio wanted to put across was this: there are some irrepressible, natural instincts that we try to subdue, and to hide from the sight of others, whereas we should accept them and appease them within the limits of a certain social discipline, without which our world would become the animal jungle, which is depicted by Boccaccio as a warning, in his initial nightmare portrait of the Plague. This kind of polemic message against hypocrisy and prejudice could not but dwell on realistic, indeed salacious, scenes, which force the reader to come into contact with real humanity.

It is also true that the popular tale virtually imposed recourse to this kind of situation though the popular tale never went beyond the fleeting laugh, the inoffensive jab at society. In Boccaccio the risqué situations, the crude language, the realism, are essential to his criticism of a falsely moralistic view of human behaviour, and this distinguishes his work from real pornography, which is always gratuitous.

Unlike the real pornographer too, Boccaccio was a protagonist for women, and, breaking yet another taboo, he gave them a new social and human dimension like another great "immoral" poet, Ovid. He encourages them to struggle against their destiny, to overcome it, even to exploit it. "Unus quisque faber fortunae suae," provided that we allow ourselves to be guided, not by abstract precept, but by intelligence and sense of moderation. An excellent principle, but difficult to put into practice: and Boccaccio himself, in his old age, no longer felt himself capable of it.

Resistance

THEY FOUGHT BACK: The Story of Jewish Resistance in Nazi Europe. Edited by Yuri Suhl, N.Y., Schocken paperback, 327 pp. $ 4.95.

Abraham S. Hyman

JEWS RESENT being denigrated by outsiders but have a penchant for denigrating themselves. Thus, they were an easy mark for post-Holocaust hindsighters who, echoing Raul Hilberg, Bruno Bettelheim and Hannah Arendt, have maintained that by its alleged passivity, European Jewry was an accomplice to its own destruction.

In dealing with the problem of resistance in the context of the Gulag Archipelago, Solzhenitsyn dismissed similar disparagers with the retort: "Today those who have continued to live in comfort scold those who suffered."

The merit of the anthology lies in its presentation of Jewish resistance as multi-dimensional: a revolt in the Warsaw Ghetto; a daring escape from Sobibor; a destruction of part of Auschwitz; arson in Treblinka; putting a torch to an exhibit in Berlin; fighting as partisans; and affirming life in outlets prohibited by the Nazis: bearing children, operating schools, observing religious traditions, and promoting many expressions of Jewish culture.

All of which is very comforting. But when the results of these specific acts are tabulated it becomes bitterly apparent that in terms of reucing Jewish losses they were, in the main, exercises in futility. Death by a bullet in the act of resistance is far more dignified than death by gassing, but the victim is no less dead.

Suhl's introductions to the various selections are very instructive.

READERS' LITERARY LETTERS

How U.S. Jews vote

To The Jerusalem Post Literary Editor

Sir, — In his review of my "Israeli Ecstasies/Jewish Agonies" (your issue of June 20), Lloyd P. Gartner spends his entire time reviewing the Jewish composition for the McGovern vote in the 1972 U.S. Presidential elections, and indeed, devotes more time to this question in his review than I spend in the entire volume.

Prof. Gartner, like several others before him, has profoundly ignored the actual class composition of American Jewry. According to the most authoritative efforts in this area, "Poor Jews: An American Awakening," edited by Naomi Levine and Martin Hochbaum, the Jews have been amongst the most successful ethnic groups in attaining upward social mobility, but aggregate data disguise the fact that "as in the case with every other ethnic group in America, there are large numbers of impoverished Jews with incomes below the established poverty level, and large numbers of working class Jews who are employed in relatively low-paying manual and white collar jobs." As "Poor Jews" also makes plain, the bulk of these poor Jews is to be found in New York City. There is a lack of precise data, but estimates range from 400,000 to 1,000,000 American Jews in the impoverished category.

However, my point, one Prof. Gartner entirely managed to mangle and miss, is that Jewish voting patterns reflected a response to universalistic values and not simply particularistic ethnic drives, and that any serious analysis of the 1972 Presidential elections would demonstrate this. I am perfectly aware, and the book so states, that a slight shift occurred in the special circumstances of that election away from McGovern and toward Nixon — but that this did not represent a shift in party affiliation and identification (which remains strongly liberal-Democratic), and beyond that, took place at much lesser levels of disaffiliation than any other comparable voting sector.

According to voting records cited in my book, drawn from post-electoral demographics and confirmed by district analysis, Jewish lower-class and working-class voting patterns were far more supportive of the population as a whole. While within mixed religious and ethnic districts precise analysis along Jewish-Gentile lines is virtually impossible, it is hard to avoid the conclusions reached in my volume.

Prof. Gartner would leave the readers of *The Jerusalem Post* with the absurd myth that no Jews are left in the Bronx, Brooklyn or New York City, and further, that it was the middle-class Jews of suburbia who supported McGovern. All available evidence points to a lack of class differentiation in this election. Disaffiliation and disaffection with McGovern was modest in city and suburb alike. The Jews retained a remarkable solidarity, not for any one candidate, but for the noblest aspirations of the Democratic Party — which for many remains the party of the 1930s. That is why I emphasized party solidarity, not personal charisma (indeed, I have only two passing references to McGovern in the entire book!).

IRVING LOUIS HOROWITZ
Professor of Sociology and Political Science,
Rutgers University
New Brunswick, New Jersey.

Prof. Gartner comments:

There are a lot of poor Jews in New York, as I know very well. They voted Democrat a long time because they believed that the Democratic Party combined "universalistic values" with careful attention to "the particularistic ethnic drives" which Prof. Horowitz dislikes. ("Values" sounds nobler than "drives," which appear semantically to rise from the primitivity of the id.) This fusion was the genius of the New Deal, at least in domestic affairs, and it kept up into the 1960s. The question in the book and in my review of it, however, was how the Jews voted in 1972. Prof. Horowitz alleges that poor Jews voted 4:1 or 5:1 for McGovern, and reaches this conclusion by calling Crotona Park and Southern Boulevard in the Bronx, and Springfield Gardens and St. Alban's in Queens, places "where poor Jews congregate in the city." Well, these are Black and Puerto Rican neighbourhoods. The poor Jews live elsewhere in the same city, (is that my "absurd myth"?) and in their neighbourhoods Nixon, the unattractive conservative Republican, won over McGovern, or nearly did so in some districts. Meanwhile, rich and largely Jewish suburbs like Great Neck and Scarsdale were carried by McGovern.

When perhaps three times more Jews vote for the Republican Presidential candidate than in the past, and when the shift is most marked among poor and working-class Jews, there are better things for a social scientist to do than contend it hardly happened. Didn't these Jews, like other ethnic groups, feel that their traditional party had been taken over by a group hostile to them, and that McGovern and his retinue represented neither their interests nor "the noblest aspirations of the Democratic Party"? The Democratic Party seems to have learned the lesson of its overwhelming Presidential defeat in 1972, and I hope Prof. Horowitz does not mangle or miss it either.

MEIR AVITAL

Tom Wolfe exposed

To The Jerusalem Post Literary Editor

Sir, — Daniel Keren's review ("Something Rotten") of "The Painted Word" by Tom Wolfe (Dec.5) fails to take a stand on one of the nastiest and most conservative attacks ever on contemporary art. It is also a thinly-veiled anti-Semitic attack on the dominance of the leading American Jewish art critics and Jewish-owned galleries. Wolfe, the epitome of Wasp anti-intellectualism, hasn't the slightest feeling for American painting of the 'fifties and 'sixties, one of the most creative chapters in the history of art.

Mr. Wolfe doesn't like artists and dealers making money (though few artists do) and evidently doesn't like other people spending money on art. Evidently money should remain with the Wasps, while the hoi polloi grovel in their garrets.

Poor Wolfe is tone deaf to certain music; but it is sheer sour grapes to suggest that others are hypocrites for enjoying it. Artists like Pollock, Rothko, Morris Louis and Barnett Newman, whom Wolfe dismisses with a phrase, will still be admired in the world's museums long, long after everyone will have forgotten that Wolfe ever existed.

MEIR AVITAL

Amsterdam revisited

Commemorating the great protest strike against the Jewish deportations. "The Docker." (Below) Gable stones from the Mosra and Aaron Church.

THE GLORY OF AMSTERDAM: An explorer's guide. Idea and photography: A. van der Heyden. text: Ben Kroon. Amsterdam, Brussels. Elsevier. 128 pp F. 22.50.

Alex Berlyne

THIS YEAR is Amsterdam's 700th anniversary, and Jews ought to help the Dutch to celebrate the occasion in gratitude for the solidarity many Dutch Gentiles displayed with the Jews during the German occupation and on the basis of the record of most Dutch government leaders since the establishment of the State of Israel.

The Dutch are an easy-going people who do not stand on ceremony. The Palace was the Town Hall till 150 years ago when, during the French occupation, the town councillor from Orange was transformed into a constitutional monarch.

The Dutch have been just as matter-of-fact in the extraordinary acceptance they've shown to the Jewish community ever since the 16th century, when the first Jewish refugees came from Spain. For important sections of the Dutch population, this acceptance stiffened into positive action when the unspeakable Germans began their round-up of Jews in Holland in 1941. One of the colour pictures in this beautiful book (there are over 530 of them) depicts Amsterdam's most cherished war memorial, "The Docker," which commemorates the great stevedores' strike of 1941 against the Nazi persecution. It stands by the old Portuguese synagogue, symbolising the solidarity between the Dutch people and the Jews — one of a few rays of light which illuminated the darkness which descended over all Europe.

THE TALL, narrow houses with elegant clock gables which line the canals were built by the rich burghers of Amsterdam who traded with the whole world from their front doorsteps. Canning was rather dismissive of them: "In matters of commerce the fault of the Dutch/Is offering too little and asking too much," though compared with the expansionist policies of most other European countries the behaviour of the Dutch was exemplary. Johnson was nearer the mark when he said: "There are few ways in which a man can be more innocently employed than in making money." In fact the Dutch cultivated the bourgeois values of dependability, punctuality and straight-dealing, the very foundations of civilization.

The Jews profited from the peaceful preoccupations of the Dutch and their name for Amsterdam, the Mokum (place), has been adopted by their fellow-citizens.

Many of the city's decorative gables are depicted in the book, photographed with considerable difficulty from a huge crane. A number of them depict Biblical subjects — Adam and Eve, the Binding of Isaac, Moses and Aaron and even Hebrew inscriptions or the Jewish year.

"Tolerance implies a risk of weakness and dullness," writes Ben Kroon. "That purposeful avoidance of majesty and that cultivation of detail may seem niggling to many foreigners; they see no vitality, no big movements, just continual elaboration on one theme: coordination instead of subjugation."

That's good enough for me.

Paperback Show

BOOK BROWSERS have a treat in store for them. "The World of Paperback," an exhibition arranged by the U.S. Information Service to mark the American Bicentennial, is currently touring the country.

The exhibition will be at Bar Ilan University from November 22-31 and at Ben Gurion, Haifa and Tel Aviv Universities during January.

Practically all subjects are represented but the accent is on American history and institutions: I had the impression that the Noble Red Man is given more than his due and if he were to do half as well in the civil rights field as he's already done in publishing, the abuses of the past would be only a bad memory.

THE NAME "PAPERBACK" covers a lot of ground nowadays, from the regular 95¢ perfect-bound book to the more expensive editions which are really hardbacks in laminated paper bindings.

Usually the only aesthetic element is the cover and some first rate designers are represented in the show, among them Ben Shahn, Seymour Chwast and Paul Bacon. Unfortunately, quite a number of publishers find it unnecessary to credit the jacket designer though they make sure everyone else is listed on the imprint page, not forgetting the often mediocre author whose work may be graced by first-rate cover art.

One book dispenses with the title on the cover, relying solely on a photograph. Since its title page reveals it to be Richard Brautigan's "The Pill versus the Springhill Mine Disaster," perhaps this is just as well.

Though they'd been preceded by Tauchnitz, Albatross and Hodder & Stoughton's yellow editions, the first mass-market paperbacks were the ten Penguins marketed in England by Woolworths one day in June 1935. They cost 6d each and I still have some of them to prove that, for the first time, new books were within the reach of impecunious schoolboys. The established publishers didn't take to the idea at first, but when Woolworths reported record sales they soon came round.

Their leisurely, gentlemanly attitude to publishing is perhaps exemplified by the Oxford University Press which in 1907 bound and sold the last copy of Wilkins' "Coptic New Testament." The sheets had been printed two centuries earlier.

A.B.

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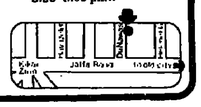

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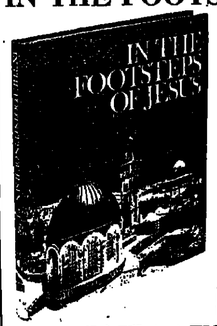

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Inside Woman

Meir Ronnen

Shirley Faktor: drawing (Jerusalem Artists House).

INSIDE EVERY thin woman is a fat one — not necessarily trying to get out — "heavy, receptive and creative." This is part of the inspiration for some remarkable grotesque drawings, as well as some compositions that suggest woman's very innards, by SHIRLEY FAKTOR, a Jerusalemite whose work of the last five years is now to be seen for the first time, at The Jerusalem Artists House. Three other young Israelis are also showing works on paper, but that is about all the quartet have in common.

Faktor, trained in South Africa and here since 1966, is one of the few Israelis who are able to express inner feelings without becoming literal; she tries to go right to the woman inside all women "her pain, her joy and centre of feeling," and she forms biomorphic landscapes suggesting roundness, softness, pulling, tendons, bones meeting and stretching. Not surprisingly, one of these works, which has a non-realistic but convincing anatomy all of its own, is entitled "Birth" — and succeeds without making any obvious physical references. She also manages to project an essential non-pretty, non-ingratiating femininity in both her semi-figurative and completely imaginative works. Faktor seems to compose instinctively, but her instincts do not let her down. Her work is quite individual; she might well lay claim to the title of Israel's first "physiological" artist.

The medical also crops up in some of the line and wash drawings by DAVID GERSTEIN, another talented young Jerusalemite whose work is quite familiar by now (he was trained at Bezalel and in Paris and New York). But his figures writhing under catheters and "drips" are literal records, saved from banality by Gerstein's skilled and sure flowing line and his carefully studied formalisation, which owes a strong debt to a combination of two different periods of Picasso. There is a strong graphic flavour to his work which depends in part on meticulous technique; but he does not maintain the same level of care and patience in every drawing.

EHUD OREN, who graduated from Bezalel's Department of Graphic Design in 1973, is a talented newcomer whose work has hardly been seen here, for he left almost immediately for post-graduate studies in New York. His skilled graphite drawing-cum-paintings are either near abstractions of neo-expressionist landscape or well-composed landscapes of geometry, while his nevertheless clever heads are a bit too influenced by the new school of journalist artists who specialize in producing semi-surrealistic works, heavy with portent, for "The New York Times" "op-ed" page. Oren's work is full of vitality and not at all one-track-minded. A young man to keep an eye on.

The odd-man-out in this quartet is, I'm sorry to say, ASAPH BEN MENAHEM, whose repetitious myriad calligraphic cyphers of the human figure in settings of conflict, are arranged and rearranged, in rather decorative patterns. They suffer further by comparison with the rest of this interesting show.

* * *

ALSO AT the Artists House (in the mezzanine) is a show of cast polyester reliefs by SAMUEL PANCER, an architect from Colombia who also studied in New York. The reliefs are made as multi-dimensional pictures, some of them exploring abstract ideas of a semi-architectural nature or surface contrast themes, like one layer thrusting through another; others have a surrealist and even a pop quality. The best of the latter is a real shirt and tie cast onto a background, "In visible Man" style. But all of Pancer's work is made up of individual movements and surfaces and no matter how attractive they are, they don't hang together as compositions or colour relationships. The result is that hardly anything here seems to rise above clever department-store decoration.

* * *

DEPICTIONS of the Israeli landscape have all but disappeared from galleries in the Capital. A non-traditional revival is taking place at the Nora Gallery in Jerusalem, where ANNA ANDERSCH MARCUS is showing large gouaches of formalised landscapes and scenes of Jaffa and the Old City of Jerusalem. Particularly successful are her Negev and Dead Sea "views," the latter employing organised warm tones that catch the spirit of the landscape without making any concessions to impressionism. Originally trained in Germany Andersch is a skilled and experienced mural and stained glass artist still very active in these fields; and has always organised her works on strong geometrical configurations. The gouaches, her best painting medium, follow this course with often posterish effect. But her best works rise above the mechanical and her meticulous technique never seems over-finicky. This is her best show to date.

* * *

MARIO VILLANEUVA is a young Dominican painter dedicated to a neo-classic revival of the nude. His show of drawings at the Armon Gallery in the Jewish Quarter of the Old City shows pairs and trios of naked youths and girls tossed about amid streams of abstract semi-geometrical forms. The nudes, carefully rendered in line and tone made up of hatched and parallel pen lines, are almost photographic and curiously asexual, even more so than the 19th century tradition from which they spring.

* * *

ERICH BRAUER of Vienna is showing his fantastic realist series of colour etchings on the theme of "Human Rights" as stated in the UN Declaration. Recently seen in Haifa, the series is now on show at Jerusalem's Arta Gallery (behind the Orgil Cinema) and it is unlifted by Brauer's romantic style, warm yellow-greens and orange-reds. Some are over decorative but the best owe more to surrealism than fantastic realism.

* * *

THE HOLYLAND Hotel, in Bayit Vegan, Jerusalem is now the home of a permanent exhibit of the French Hill Artists' and Craftsmen's Association, on display daily (including weekends) from 10 a.m. to 9 p.m. It consists of 60 works by 14 Jerusalemites in oils, acrylic, watercolor, encaustics, graphics and prints, weaving, macramé, photography, enamel and ceramics: the Association draws no line between "art" and "craft." There are, for instance, woven wall hangings by Stella Saper, enamelled wall plaques by Bracha Mason; paintings by Eve Menes of Jerusalem's fields and hills; acrylic canvases by Varda Remez; soft macramé sculpture-forms by Alice Painter.

Anna Andersch Marcus: Jerusalem. (Nora Gallery, Jerusalem).

Hard Edge

Gil Goldfine

THE newly appointed exhibition committee of the Tel Aviv Artists Pavilion has inaugurated this season with a group effort entitled "From Geometry to Hard Edge." The credibility of this exhibit rests on the generally high standard of production and a surprising variety of pictorial designs. Also, the inclusion of artists who are not pure abstractionists adds pepper and salt to a menu that could easily become bland and visually repetitive, considering we are dealing with the "age of acrylics" and its subsequent flat, unmodelled, surfaces.

The romantic pieces by TUMARKIN must require a stretch of the imagination to be considered geometric or hard edge, despite their angular polyhedron forms. Watercolours by MITCH BECKER are combinations of amorphic configurations composed within planular surfaces and are also far from the criteria emphasized throughout the rest of the exhibit.

"Op" contributor JACQUES KASZEMACHER is a precisionist and although his designs are contrived and "pretty" the exactness of transitional values and ensuing optical effects must be admired. Using two colours of similar values and a shaped canvas, DANIEL PERALTA creates illusions of two-dimensional surfaces changing into three-dimensional forms. REUVEN BERMAN shows paintings from 1967 and 1975, the former based on a fusion of the geometric and organic, soft and hard; and the latter from his recent "Radiant Tondo" series, reviewed earlier this year. A recent serigraph "Constellation" is excellently printed and contains ideas new to Berman's iconography.

PINCHAS ESHET'S multi-dimensional canvases are garishly coloured and overly segmented. The softly modelled bas-relief affect is toned with cadmium reds, yellows and leaf greens, each fighting for spacial supremacy and working against the undulations inherent in the work. RACHEL SHAVIT'S interiors and architectural facades are as solid and bold as in the past with little notable change. Other exhibitors are: ZBARSKY, WEXLER, ARGOV, ALIMA[KAHN[KADISHMAN and AGAM. (Artists Pavilion, 9 Alharizi, Tel Aviv. Till Jan. 5).

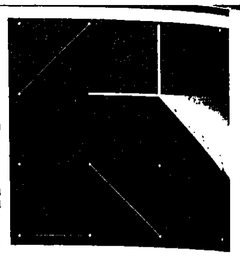
* * *

"FOOLS rush in where angels fear to tread" could aptly describe the methodology of TOVA GUR-EL's callow and immature paintings. This young artist, though a recent graduate of the Avni Art Institute, has apparently learned little of the rudiments of drawing, colour or applying pigments. But she has jumped into her work with conviction and feeling; she has the verve of an unintentional primitive. Gur-El can turn an eclectic mixture of discordant images, uncharted composition and muddy colour into surprisingly strong, often zany, pictures. This does not happen in all her canvases; but occasionally the negative elements fuse into a positive unit. No.25, "The Bloom Family, Expecting" is such a canvas. Here, strains of early Leger, Matisse and Van Gogh are tied to passages of classical expressionist description as two statuesque female nudes, one side view, one frontal, catatonic and large, are surrounded by vividly painted furnishings and wall decorations.

In No.23, "Violin and Antique Woman," disregarding scale and objective intensity, Gur-El fills the entire frame with shapes and colour intuitively and brashly setting a pictorial tone of impatience, youth and unbridled technique. The exhibit is filled with dash and uncoordinated "anti-beauty," a result of the artist's frenzied desire to charge her subjects with painterly emotions. (New Gallery, 32 Reiness, Tel Aviv).

* * *

THE INNOCENT paintings of YESHAYAHU SCHEINFELD combine the central Israel landscape and its historical architectural forms (arch, dome, minaret etc.) with hightoned decorative colours. Using a technique akin to the principles of mosaic art, Scheinfeld overpaints small chips of colour onto a flat undershape, thereby maintaining strong surface vibrations within segmented compositions. The primitive horizontal arrangements of stacked images are overly repetitive; with the total absence of people and human activity his pictures steadily become more imaginary, illustrative and modular rather than naively realistic. Among the rich bursts of colour a series of tempora paintings with an overall grey scale of background and touches of hue popping out in patchwork style are, because of their quiet difference, particularly engrossing. In addition to the tempera paintings, Scheinfeld shows acrylics, serigraphs, lithographs and four tapestries. Of the latter, a pastoral scene is beautifully woven in tones of brown, rust and burgundy with square spots of white dwellings, sparkling trees and two typical donkeys strolling off along an upended grey path. (Petah Tikvah Yad Lebanim).



Reuven Berman: serigraph entitled "Constellation" (Artists Pavilion, Tel Aviv).

Avniel's Kinneret

MORDECAI AVNIEL is holding a partial retrospective covering his early portraits (including a few of the ivories) and Lake Kinneret themes. The portraits are speaking likenesses, the most striking being "Jawish Moroccan Woman" (superior to the woodcut of the same sitter) and "The Artist's Mother," both in oils; the pastel of Dr. Z. Weinshall; and, for style, the charcoal drawing of the late artist, S. Itzkowitz. All date from 1939-52. The major interest of the show is in the Kinneret pieces, a very large display, and of somewhat unequal level due to instances of extreme colour experiments. The acrylics (medium of his 1974 exhibition) were then hailed as a decisive return to realism, but today's viewing proves that he never entirely abandoned the manner, e.g. "Kinneret amidst the Safad Hills" (watercolour); the impassioned treatment of "Kinneret" (55, oil); the sun's illumination of the Golan slopes stressing, as happens, paths and oranges (67, acrylic) and, out of his ordinary and reposeful "Drainage of Upper Kinneret" (acrylic and collage). One must not forget, however, in separating the sheep from the goats, that Avniel is an emotional painter and that the sheep are those items where objective atmosphere coincides with subjective feelings. He employs much grey and, to express the time of day, such pictures contain a streak of typical brighter colour ("Twilight," "Sunsets" 70 and 72, the huge oil "Sunrise" etc.). The use of light to emphasise motifs by contrast, a method generally apparent, applies to the personal notes of "Kinneret" (35), "Tranquillity" (55) and the sole admitted abstract "Space No.5" (50). Avniel, by a ceaseless search for atmosphere, has created an intensely private style delicately poised between realism and abstraction; he is at his most successful when he achieves a balance. (Haifa Museum of Modern Art). Till January 17.

E. HARRIS

Mordecai Avniel: "Kinneret," oils, 1968 (Haifa Museum).

THEATRE / Mendel Kohansky

London transfer

IN THIS PARTICULAR week there are 29 shows running on Broadway, 18 of them musicals and 11 legitimate stage plays, the latter evenly divided between locally written ones and British imports. And while the American plays are mainly mechanical comedies by lesser authors — a revival of Tennessee Williams' "The Glass Menagerie" providing the sole exception — the British contingent includes all the artistic and box-office successes. There is Alan Ayckbourn's domestic comedy, "Absurd Person Singular," "the longest-running comedy on Broadway" as the advertisements boast (under the title "Three Parties," it was also the longest-running show in Tel Aviv, at the Cameri); another play — or, rather, series of three self-contained plays — by the same author, "The Norman Conquests" (you guessed it: it's about a man called Norman and his success with the ladies), is running it a close second. "Sherlock Holmes," a delightfully clever play about the super sleuth and his adversary Professor Moriarty, is now running for the second season; so is Peter Shaffer's "Equus," the psychological play about a boy's love-hate relationship with horses. An eminently inconsequential sex comedy "Habeas Corpus" is having a great success with the middle-aged set; and now there is Tom Stoppard's "Travesties."

Tom Stoppard is the current genius of the British stage whose fame has crossed the ocean to make him the current toast of New York. He has been called — on both sides of the Atlantic — the most significant, most intellectually brilliant and most entertaining of present-day English playwrights — the latter being a rather impressive lot, what with Pinter, Osborne, Shaffer, Story, Bond, Arden — and some critics have gone even as far as to designate him a new Bernard Shaw. Now a little over 30, Stoppard has had four major plays produced all over the world (in Israel, only an early minor effort entitled "Enter a Free Man" has been done by the Cameri), after his "Rosencrantz and Guildenstern Are Dead" brought him instant world fame in 1967.

THE PRE-OPENING FANFARE with which the New York press greeted the play gave potential playgoers sufficient warning not to come to the theatre before boning up on a number of diverse subjects: Oscar Wilde's "The Importance of Being Earnest," the novels of James Joyce, the history of the Dada movement, the Russian Revolution. The action of the play takes place in Zurich, in the year 1917, and the characters include, in addition to a minor British consular official, Henry Carr, James Joyce, Tristan Tzara the Rumanian-born poet and founder of Dadaism and Lenin. What inspired Stoppard to write this strange play was the fact that all these men all lived in Zurich in 1917, and may or may not have met.

Insignificant fact and significant fiction freely mingle here. It is a fact that Joyce had a stab at managing an English theatre in Zurich, that his first (and last) offering was "The Importance of Being Earnest," and that Carr was among the amateur actors playing the part of Algernon. Carr thus was definitely acquainted with Joyce; but there is no proof, and hardly any probability, that he knew Tzara or Lenin, for these two lived in quite different worlds from the consular clerk. It is also fairly certain that Lenin never met the two literary men, given his famous single mindedness as a revolutionary theorist and planner. But Stoppard was nevertheless fascinated by the possibilities, and he let his imagination run Wilde.

One needs more than a grounding in literature and history to follow the play. One has to be constantly on the alert as Stoppard shifts scenes without warning. The senile, cackling, shuffling Carr, still living in Zurich 50 years later, throws off his shabby, ankle-length robe to become the handsome, dandified young man, seeing himself as the character out of Wilde, in the only glorious moment of an otherwise dull life. Elegantly posing, nonchalantly throwing off Wilde's polished witticisms, he carries on a sophisticated conversation with Tristan Tzara, who somehow also became a character out of Wilde's play.

We see Carr acting out an idiotic political scheme designed to prevent Lenin from taking the famous sealed train which was to transport him to the Finland Station and leadership of the revolution, but not before we have seen Lenin deliver a fiery speech from a high platform against the background of red banners in what was, only a moment before, a hushed public library. It is all done at a dizzy tempo, the dialogue is studded with verbal pyrotechnics ranging from the incisively intellectual to the kind of puns which in my younger years lost me friends (Tristan Tzara: "my art belongs to Dada").

John Wood stars and dazzles in Tom Stoppard's English comedy, "Travesties."

WHEN A PLAYWRIGHT brings out of the past one of the great figures of English letters, a poet who made a signal contribution to the art of our time, and a man who changed the course of history, he ought to have something of significance to say about them and about their fictitious encounters. Did Stoppard fulfil this obligation? Having had a wonderful time following his verbal and visual pranks and intellectual acrobatics, I left the theatre feeling frustrated and even cheated. The only message which reached me was the truism that totalitarianism and artistic freedom don't mix.

With all the play's brilliance, the audience would not be amused and entertained to such a degree had it not been for the actor who plays Henry Carr in what is an almost one-man play. John Wood is an actor of astonishing abilities. He is a master of the quick change, from a senile man to a dandified young blood. He carries on endless monologues in the cracked voice of a bitter, irascible old man with a flawless technique which makes every word stand out in a rapid-fire delivery, then switches to the upper-class, clipped accents of a Victorian dandy.

Taking a bow after the final curtain, with the audience on its feet cheering, he takes off the shabby robe to reveal an identical one underneath, while another actor conjures up a huge bouquet from behind his back — a fitting final touch to a show which is all theatrical legerdemain.

This is the third and final article on the Broadway scene.

FILM / Simson Carlebach

Ginger group

NOAH FILMS, Ltd. and its director, Menachem Golan, have been stirring up our industry recently to the extent that quite a measure of grumbling can be heard from other production companies about how their work is being held up as a result.

It seems that Golan has hired just about every technician there is to be hired — with the result that no one is available for other companies. Only one film, apart from Noah projects, will begin shooting in the near future .... "80th Street," a Yuz Films production, directed by George Ovadiah. Apart from that, they all just seem to be marking time.

I went to see Golan about this, and he explained that his current rush of activity is due to the imminent change within the United States tax shelter system. American financiers insisted that several productions of his which were originally planned to extend over a twelve-month period must all begin shooting immediately in order to take advantage of the expiring tax laws. But Golan would neither deny nor make any apologies for this.

"I'm not holding up the industry; I'm *making* the industry. Every crewman, who has gone through months of unemployment, will now be busy for the next half year. The labs will get double the amount of work they've ever received. Each production will bring in new people to the industry, expanding the resources we already have. In every new film we make, we hire two or three students from the Tel Aviv University Film School. And what is perhaps most important, our work will have a domino effect, just as it has had in the past .... where we are successful, others will join in. This is what builds an industry."

SUCH patriotic zeal is, of course, little consolation to independent film-makers, who may find the attention of those who can help them occupied with bigger and better things. Noah Films, Ltd. has a strong magnetic quality, difficult to counter in an industry as small as ours.

"The problem is," Golan maintains, "we have too many people talking about films, and too few people making them. I just returned from America four weeks ago. Only one month ago, anybody could have hired as many technicians as they wished. It took me four to five months in America to prepare the films: raise the money, cast the stars, and so on. I received letters asking me when I was returning, because nobody was doing anything during this time; everyone was out of work. In fact, my wife wrote to me that so many people had films planned, that I might not be able to obtain the crews by the time I returned. Knowing my industry, I assured her that they were only talking; and sure enough, when I got back, no one was working, and no one was contracted for work in the near future, either.

"Israel has plenty of cameramen and directors ... or, I should say, *potential* directors ... but not nearly enough producers. We're going to have to wake up soon enough to the fact that we cannot keep making small pictures for the local market. First of all, production prices don't allow it, and secondly, the cinema is essentially an international medium. Israel badly needs producers who can function on the world market, people who can make films an essential part of our export industry. After all, one Israeli film shown in Alaska will inform more people about Israel, than 20 *shlichim* the Government might send there.

"At Noah Films, we were the ones to initiate a new system, a new policy, in the industry that takes this internationalization into account. We form co-productions with foreign companies, hire international stars, and shoot the films in Israel with Israeli talent. These are Israeli films, about Israel. Some of the actors, a lot of the money, and the raw film-stock, are imported, but these just aren't available here. Nevertheless, this brings in foreign currency, and gives Israel, at the same time, a valuable export product for the world market. It is also what keeps our industry alive, and the only possible foundation upon which it can grow. Everyone will have to do it; only we're the first, and so there are grumblers."

MENACHEM GOLAN has produced 23 of the 100 or so feature films made in Israel to date, and has himself directed a fair number of these. Seven more productions are planned within the coming year, six of them within the next six months, four of which are to begin shooting almost immediately. Most of these are American-Israeli co-productions (Noah Films, Ltd. has recently opened a subsidiary agency in the U.S.), and a short visit to their busy offices offers quite a change from the rather placid activity I've encountered in other production companies.

Their biggest project is a co-production of a screen version of Hugh Schonfield's best-seller, "The Passover Plot," that presents a documented-historical, de-mythologizing account of the life of Jesus. The film is budgeted at $2m., making it the most expensive picture Noah, Ltd. ever produced, and will boast a set that reproduces the Temple. Jesus will be played by the relatively unknown Zalman King, his disciples by Israeli actors, but 30 foreign actors will be employed, including the international stars Donald Pleasence, Trevor Howard, Richard Basehart and Hugh Griffiths. It will be directed by the American Mike Campus.

Golan's pet project, which he will begin directing next summer, is Isaac Bashevis Singer's "The Magician of Lublin."

"It's a film I've always wanted to make," he says. "Even after we obtained the rights, it took years to get a good script written ... we worked on it over and over again. The ideas expressed in the book are extremely difficult to capture visually. But now the script is ready, and we are preparing for shooting in Belgrade. And here's a scoop for you: the leading role will probably be played by that amazing actor, George C. Scott, whom we're negotiating with at the moment."

TELEVISION / Philip Gillon

Tighten the belt

MANY ITEMS of the news and an entire "Moked" were devoted to convincing us that there is no alternative but to abandon our evil ways and tighten our belts several notches. Finance Minister Yehoshua Rabinowitz looked more lugubrious than ever when he defended his policies on "Moked": I suppose it is a coincidence, but his predecessor, who held office during the fat, comfortable years when it was our patriotic duty to live high, wide and handsome so as to boost our Gross National Product by 12 per cent per annum, was a portly gentleman, who looked as if he opened up his belt a notch or two after every meal. Poor Mr. Rabinowitz has a lean and hungry look; Julius Caesar would have observed him with suspicion.

Ouf course, this may be mere coincidence; we have had adequately adipose ministers of finance during earlier periods of austerity. The errors and troubles of 1973, and our subsequent need for an immensely larger, security budget were not Mr. Rabinowitz' fault. But when he comes on the TV screen, he certainly does look like a messenger bearing evil tidings.

The main trouble with the message brought by him and his adviser Prof. Michael Bruno was that their diagnosis of our sickness was clear, but the cure was left extremely vague. Cutting the balance of payments deficit by importing less and exporting more, and reducing our consumption while increasing our production, sound like good physic for a naughty nation — but how can these prescriptions be filled? Reducing both consumption and production, which is what is happening at present, solves very little. The trick is to get people moved from their present useless occupations into those industries producing for export but short of manpower.

But where are these industries? How do people get trained to work in them? If we have to move to other cities to find more patriotic jobs, how do we find housing and schools, and how do we get rid of our present houses on a depressed market? For over twenty years, the Government's policy, for security reasons, was to root a previously rootless people; this policy is inconsistent with the new objectives. For instance, if a parasitic journalist were to decide to give up watching television and writing about it so as to find a more useful place for the nation next to a factory belt, how would he set about it? What about those laboriously acquired rights of tenure? It seems to me that Mr. Rabinowitz's policy is entirely dependent on working together with a director of manpower with vast wartime powers, and a minister of housing able to guarantee accommodation close to the mysterious high priority export factories. To create a recession is not sufficient.

"TANDU" brought us a most engaging ex-colonel, who was shocked by what he found in civilian life after half a lifetime spent as a soldier. When El Al mechanics struck, Colonel Meir asked himself why six million Jews had died in the Holocaust, why 11,000 soldiers had fallen in Israel's wars. For strikes? The teachers downing their chalk because the computers couldn't work out their pay slips correctly seemed to him the end of the world.

So he set out to do something about it. With that determination which must have made him an excellent soldier, he managed to contact the El Al strike leader and Shalom Levin, MK, the teachers' king. He even got them to see him the same day, which was a great achievement, considering what busy men they are, arranging strikes.

The permanent team of "Ritch-Ratch," a new fortnightly children's show which begins on Sunday at 6.00.

Despite these accomplishments, his results were meagre indeed. Everybody told him that the sufferings of the Jews and the self-sacrifice of the soldiers are irrelevant to the battle in civvy street for a higher standard of living. Yaron London, although putting his view as gently and tactfully as possible, as he always does, obviously agreed with them. Indeed, he pointed out, under the Israeli system, the strikers are the very men who fight Israel's wars without a selfish thought.

Meir, I fear, is on the wrong track. Most countries have had patriots prepared to risk their lives, and their sons' lives, in wars against the nation's foes — but they consider that this kind of sacrifice is enough; they cannot be expected also to cut their standards of living. A combatant soldier told me once that in the front lines they discuss ways of avoiding income tax.

"THIS IS YOUR LIFE" was completely different this week from its usual format: instead of seeing middle-aged people who have led full lives, in the course of which they collected now decrepit kindergarten teachers and other admirers, we had as our hero Avigdor Kahalani, the tankist. Hero indeed — the exploits which won him the citation for heroism on the Golan Heights were beyond normal understanding, and made us realize with great humility what qualities saved us in 1973. I hope that people who compare the present generation unfavourably with their own idealistic age were watching this example of a modern sabra.

But, of course, we saw more than Avigdor — we also saw his father, who started fighting for Israel in 1936 and was still going strong in the Yom Kippur War. High-ranking officers like Yanush came to pay tribute to the family.

The great point about the Kahalanis is that they are Yemenites. Remember B.-G.'s dream of a Yemenite chief-of-staff? Here is our man.

TALKING of Yemenites, I for one was horrified by TV pictures showing us the effects of the ferocious sentence imposed on the Yemenite village of Kfar Gabirol because one villager killed a Rehovot player. As one young woman said bitterly, do "they" want the young men to give up their one healthy recreation and concentrate on being delinquents? We saw what loan resources and facilities the village has; stopping their soccer is like a child petulantly destroying a toy because he doesn't know how to use it. I wonder whether they would close down Tel Aviv Maccabi if a supporter born in Eastern Europe stabbed somebody?

RADIO / Marsha Pomerantz

Black and grey

YOSSI YADIN, who stars in the movie "Lies My Father Told Me," talked about using films in Israel's information effort abroad, on *Bira Umatzav Ruah* ("Beer and Good Cheer") on Friday night at 11.05 on the Second Programme. Let's hope the title of the movie has nothing to do with the subject discussed.

The film, about a devout immigrant Jew and his family in Canada, was well received everywhere but in Israel, Yadin said. He attributed the negative response here to Jewish self-hate, and quoted some of the criticism, which sounded like sour grapes slung at the hometown boy who made good. Yadin, however, proceeded to combat trivia with trivia, exchanging with the host, Ya'acov Agmon, quips that thudded clumsily in my ears.

Then he got to the interesting points. First, he claimed that the movie, made in Canada, did more than many official delegations to explain to North American audiences what a Jew is. Second, he said director Jan Kadar came to Israel after leaving Czechoslovakia, and might have stayed here to work — but the local film authorities (he was vague about details) did nothing to encourage him. Third, at a recent film festival in Teheran, he had sat around a table with snow-bound film-makers — from United Artists, Paramount, etc — nearly all of them Jewish. He brought up the idea of making films for or about Israel. Nothing happened.

When MGM was boycotted in Egypt because of Elizabeth Taylor, said Yadin, there was a movement among film-makers to unite in retaliation. That time they agreed on a line of action. But when the meeting was over, they walked away from the table, and did what they pleased.

"Complementing" the heavy tone of this item was some black Jewish humour about man confronting his god, and some grey Israeli humour about man confronting his government. Depressing, for a cabaret-style programme broadcast from the Theatre Club in Tel Aviv at the end of a long, hard week. I enjoyed it, in fact — but that's probably because I don't know how to have a good time.

ABOUT THAT grey subject of man and government, but not at all funny, was this week's excellent *Ma'akav* ("Follow-up"), edited by Mira Halperin and broadcast on the First Programme on Sunday at 6.07. The subject was the concrete neighbourhood which has recently been discovered blooming on the sands of Rishon Lezion. The series of mishaps, power-plays and power-vacuums through which the project was built, the hardships caused to residents and the potential destruction to the environment were all brought out in interviews spliced together.

It was hard to remember the positions of the various officials interviewed on their second or third appearances during the programme, though they were identified each time by name.

Everybody was to blame, apparently. Planning had been divided among several ministries. The Interior Ministry couldn't decide which town the sands belonged to, and awarded them to the first municipality to "establish facts" on the land. Rishon's Mayor Hananya Gibstein wanted a new residential area for his town at any price, complaining that Tel Aviv always got the monuments of culture while Rishon got the garbage.

Geographers and urban development experts said the new construction would encourage people to remain in central Israel, in complete contradiction to the supposed Government policy of population distribution. And if there is to be building in the centre — most of the jobs exist in the Lod-Ramle area, but anyone with a sockful of savings flees from there because of the lack of good housing and services.

The people who did move into the new neighbourhood outside Rishon neglected to check out all the facilities they had been promised. They found themselves with one grocery store, a bus service three times a day, and smoke and stink from the Bat Yam garbage dump.

If I heard correctly, somone said, near the beginning of the programme, that "Israel is one of the most planned countries in the world." Well, perhaps — but each of the planners must have locked himself in a room with his drawing-board and unplugged the telephone.

SOME OF US don't have a phone to unplug. While Netanya residents who had waited seven years for a dialling tone were finally having phones installed, the nearby Ruppin School of Agriculture had still had to wait to have some extension lines switched. Having received no answer to his queries from the Ministry of Communications, the building supervisor turned to Gideon Lev-Ari, who edits *Ha'nosse b'tipul* ("The matter is being dealt with"). On the Second Programme, on Saturday night at 6.04, we heard the story and the complainant was given a chance to question a Ministry representative.

As it turned out, the school staff had taken matters into their own hands and finished the wiring themselves — a sin the Ministry regards as grave indeed, and punishes by disconnection. If the installation is not successful, it could endanger lives or at least interfere with neighbouring lines.

This programme is an effective way of pursuing consumer and public service complaints. The second story of the hour was almost incredibly simple. An Ashdod man whose family of seven was living in 54 sq.m. complained over a year ago to the Amigur housing company, and requested a larger flat. No response. He turned to *Ha'nosse b'tipul*, and the staff wrote to Amigur. Said Lev-Ari, who usually planes his edges more smoothly: "Mr. Cohen got his apartment, and we conclude our broadcast."

CALEB'S COLUMN / N. David Gross

Fit punishment

WE MUST DO our best to make sure they don't do it again, I said last week anent the strengthening current of crimes of violence. One way of making sure thugs do not persist in their barbarities is to immure them for life. To suggest that would be an admission of utter hopelessness on our part, and anyway we don't have enough prisons and warders. But a framework of treatment is required that is more remedial and less expensive than the present system of locking up felons for a few months or years in jails where they are thrust deeper into the slough of despond, their crippled minds further malformed by closer acquaintance with more sophisticated evil. (It is, for example, easier to get drugs in jail than outside, an addict said on a recent TV programme, and the outgoing Commissioner of Prisons admitted he had not found it possible to keep drugs out.)

The aim must be to bring the crime-inclined back into civilization, to separate him from his kind, not force him to live exclusively among them.

PUNISHMENT should, where possible, have some compensatory relation to the offence, in the spirit of the *lex talionis*.

Vandals should be sentenced to work in public parks and gardens; muggers and other hoodlums should have to assist in old age homes; reckless drivers could help out in hospital casualty wards. Some American and European judges have experimented with the idea of a felon compensating his victim by personal service. Once the principle of useful work was agreed on, the bright ideas would flow in. And there are real construction jobs available for those who would rebel against namby-pamby occupations. This would be one way of finishing the railway to Eilat.

This is not indentured or slave labour; supervision would be by the welfare and justice authorities, while the trade unions would see that fair rates were paid. The law today allows for work outside prison for sentences of up to three months, with the proviso that the offender report daily to the authorities. The risk should be taken of extending this option to far longer terms.

In fighting crime, the key to the whole business is the public attitude. First must come the acknowledgment that crime (though not necessarily the criminal) is abhorrent, and violence against persons double so; it must not be condoned. This means that offenders must be reported, and no protektzia allowed to interfere with the due process of law.

There was the sad case a few years ago in which a cabinet minister phoned Tiberias to let the police there know that a man detained on a charge of thuggery was an acquaintance of his. Oh no, he did not actually suggest he was asking any favours for the man, but the police promptly dropped the charges and the minister is still a minister.

BIBLICAL BYWAYS / L.I. Rabinowitz

Ban on autopsies

THE CONTROVERSY which raged some time ago with regard to the permissibility of autopsies in the interests of the advance of medicine has almost entirely subsided for the present, and nothing is further from the mind of the writer than to revive it. Suffice it to say that the dissection of a body after death is, in general, regarded as belonging to the category of *nivul ha-met*, disrespectful treatment of mortal remains instead of the immense respect which is their due, and the prohibition is mainly based on this aspect of disrespect for the dead.

In the portion of this week, however, we are told of the embalming of the bodies of both Jacob and his son Joseph, and whereas the latter is referred to only briefly, some detail is given with regard to Jacob. The operation was performed by physicians at the behest of Joseph, and it took 40 days.

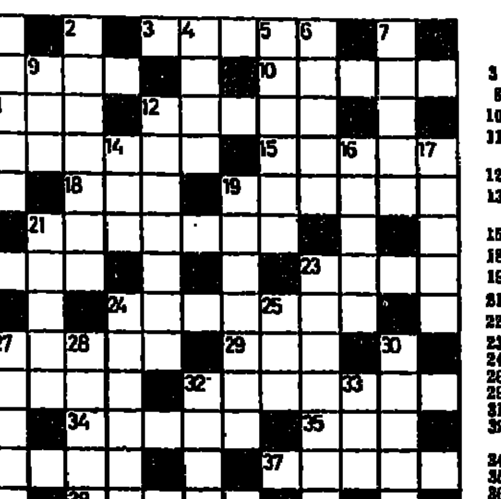
Embalming without question involved the dissection of the body and the Greek author, Herodotus, gives full details of the process as it was practised by the ancient Egyptians. It included the opening of the abdomen to remove the contents of the stomach, the washing of the cavity with palm wine and spices, and the filling of the cavity with myrrh, cassia and other spices. Whereas the Bible states that the process took 40 days, Herodotus states that it took 70, and it is interesting that this is the time given as the period of mourning by the Egyptians for the death of the Patriarch.

The obvious explanation is that, while the main reason for the prohibition of dissection is that it is disrespectful to the dead, in the case of Jacob and Joseph it was carried out for just the opposite reason, out of respect for their mortal remains. It was essential in order to avoid putrefaction of the body on the long journey from Egypt to the family sepulchre of Machpelah in the case of Jacob, and to Shechem for the much later burial of the remains of Joseph.

Some authorities, indeed, point to this as a precedent for the removal of the ban against autopsies when they are done in the sacred name of the advance of medical knowledge and in the certainty that as a result the lives of others can thereby be saved. In this case, they argue, the dissection is done not out of disrespect for the dead but in his honour, since there is no greater honour for a man than the knowledge that, even after death, he helped to ensure life for others.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Cryptic or the Easy puzzle.



CRYPTIC PUZZLE

ACROSS

3 Suitable associations (5)
8 Improper though superior style of nude (5)
10 She's hard, maybe, but has love in her heart (5)
11 Reason for going in the bin (3)
12 Quote as a hat (5)
13 When it's eaten, there's trouble afoot for father (7)
15 Tears around feeding animals (5)
18 Hurry up, we hear (3)
19 Great acclaim for our ref (6)
21 Vendors with a famous name (7)
22 In which room-mates may swot (4)
23 One End of London (4)
24 Enters for a swimming race? (5, 2)
26 Aids to viewers (6)
29 Get the girl, in short (3)
31 Burdened like a youth without much sense (5)
32 Can he retrace his career? (7)
34 Misguided laity in Europe (5)
35 Break the law during probation (3)
36 Herbal treatment for Anne's back! (5)
37 Official receiver (5)
38 Poem causing wild glee at the end of the day (5)

DOWN

1 So Ann goes around with a sailor (5)
2 Middling meals (7)
4 How Leo gets nil, being out for a duck (4)
5 Roman character (6)
6 Clip the hairs of hares? (5)
7 It doesn't diminish our wild life (5)
9 Valley of the Mendips (3)
12 Work in the garden (7)
14 Pollu's hair-dressing (3)
16 He's something like Martin (5)
17 Underground worker? (5)
19 Down which to drive, not charge (7)
20 Remaining in tills (5)
21 Flawless hi-fi? (5)
23 Airmen change a pound getting a drink (7)
24 Does such treatment damage a fellow? (6)
25 'Tis wrong to rest (3)
27 Stand in the sea seldom (5)
28 How to see in water (5)
30 We finish a number by this composer (5)
32 Shoe 75% wooden (4)
33 He has a right to some toys (3)

EASY PUZZLE

ACROSS

3 Angry (5)
8 Assistants (5)
10 Boredom (5)
11 Sign of assent (3)
12 Stalks (5)
13 Struggle for survival (3-4)
15 Schoolchild (5)
18 Mineral (3)
19 Tired (6)
21 Vie (7)
22 Tiller (4)
23 Peruse (4)
24 Width (7)
26 Venerate (6)
29 Spoil (3)
31 Riddle (5)
32 Reduced in rank (7)
34 Keen (5)
35 High ball (3)
36 Intone (5)
37 Garment (5)
38 Digit (5)

DOWN

1 Ultimate (5)
2 Dormitory (7)
4 Ceremony (4)
5 Place of worship (6)
6 Follow (5)
7 Flower (5)
9 Speck (3)
12 Royal baton (7)
14 Limb (3)
16 Fruit (5)
17 Prostrate (5)
19 Ship (7)
20 Singes (5)
21 Spice (5)
23 Ambles (7)
24 Respiration (6)
25 Mother animal (3)
27 Rowing crew (5)
28 Happening (5)
30 Exclude (5)
32 Consider (4)
33 Also (3)

Wednesday's Cryptic solution

ACROSS.—4, Strive. 7, Half-inch. 8, Op-pose. 10, Am-use. 13, P-art. 14, Mad-E. 15, Pol-O. 16, Fat. 17, Re-a-m. 19, Nail. 21, Bull-fight. 23, Ma-ma. 24, Base. 26, Way. 27, The-N. 29, A-CID. 32, Feat. 33, Ada-ge. 34, Morass. 35, Turn over. 36, Storey.

DOWN.—1, C-he-aM. 2, Cloud. 3, Nice. 4, Shoal. 5, Rapt. 6, Vest-Al. 9, P-rong-s. 11, May. 12, Serum. 13, Pom-fret. 15, Pa-l. 16, Fit. 18, Elates. 20, A-head. 21, Bay. 22, Ian. 23, Mahout. 25, Wig. 28, Ha-St-y. 30, Carve. 31, Dears. 32, F-air. 33, Anna.

Wednesday's Easy solution

ACROSS. — 4, Column. 7, Oratorio. 8, Lining. 10, Thorn. 13, Done. 14, Sane. 15, Pond. 16, Mac. 17, Lean. 19, Epic. 21, Pillar-box. 23, Lace. 24, Tots. 26, Raw. 27, Vied. 29, Spot. 32, Mend. 33, Serge. 34, Potent. 35, Embraces. 36. Archer.

DOWN. — 1, Volts. 2, Baron. 3, Join. 4, Colon. 5, Lone. 6, Maniac. 9, In debt. 11, Hau. 12, Relic. 13, Donated. 15, Pal. 16, Mix. 18, Eleven. 20, Posse. 21, Paw. 22, Rod. 23, Labour. 25, Cog. 28, Inter. 30, Price. 31, Terse. 32, Mesh. 33, Sure

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

HOW COMPLICATED CAN YOU GET?

BRIDGE
By George Levinrew

Love All

Ackerman
NORTH
♠ 7
♡ Q J 6 5 3
♢ Q J 10 6 2
♣ J 4

WEST
♠ 10 9 4 2
♡ 10 4 3
♢ A 9 7 4
♣ Q 2

EAST
♠ Q J 8 6 3
♡ K 9 7
♢ 3
♣ 10 6 5 3

Dotan
SOUTH (D)
♠ A K 5
♡ A 8
♢ K 8 5
♣ A K 9 8 7

The bidding:

SOUTH	NORTH
2♡	2♠
2NT	3♣
3♢	4NT
5♣	6♢

BRIDGE is no longer a simple game — if it ever was. Take, for example, today's bidding by Ackerman and Dotan of Netanya at the Festival. The opening two hearts was a multiple choice Tartan bid. It could mean strong hearts, or two suits, or a two no trump opening. North's two spade bid asked South to clarify. The two no trump rebid was just that. The response of three clubs was Baron, asking South to bid his four-card suits in ascending order. South should have bid three no trump, denying a four-card suit other than clubs. His three diamonds was a mistake. It is so easy to err with these complicated conventions. North's four no trump was Blackwood CRO and five club rebid indicated three aces. Of the eight bids made in the auction, only two literally meant what they said.

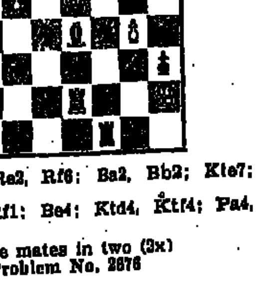
The club queen was led and declarer read it for a singleton. At all costs, he thought, he must avoid the possibility that East had the trump ace, for then there would also be the loss of a club by West ruffing. So the method of play was to try a dummy reversal. Declarer had to have a successful heart finesse to avoid the loss of a heart trick to the king. But how would the hearts be divided? The most usual distribution would be 4-2. So the heart king had to be on-side to give declarer a chance. And then, what if hearts broke 4-2, the normally expected distribution?

And so the play went, club ace, spade ace, spade king discarding a club, small diamond to the queen, heart queen covered by the king and ace, heart jack, and heart ruff with the diamond king. This ruff, the losing play, would not have mattered if the hearts broke 3-3 and the diamonds broke 3-2. But, alas, declarer was licked by the 4-1 split and had to lose two diamond tricks.

It was a good try and regrettable that simple, unimaginative play would probably have been successful.

CHESS / Eliahu Shahaf

Problem No. 2675
F. SALARDINI, Italy
Dortmunder Zeitung, 1931



Kg7; Qh2; Re2, Rf6; Ba2, Bb2; Kte7; Pc5, g4. (9)
Ke5; Qb8; Rf1; Be4; Ktd4, Ktf4; Pa4, e6, h3. (9)
White mates in two (3x)

Problem No. 2676
G. LEON MARTIN, France
Die Schwalbe, 1930

Kh5; Qf7. (3)
Kh8; Bd6; Ktb7; Pg5. (4)
White mates in three (3x)

SOLUTIONS. Problem No. 2671 (Velimirovic). 1.Qb5!; 1.Q:h5? d8! Problem No. 2672 (Ebben). 1.h4! Rf6 2.Re1+ Kf5 3.Kt:e7x; 1. – Rd6 2.Re4+ Kd5 3.Kt:e7x; 1. – Rg6 2.Re1+ Kf6 3.Rf4x; 1. – Rc6 2.Re4+ Kd5 3.Rd1x; 1. – R:h6, Rb6, Ra7, Ra8 2.Kt:e7, Kt:b6, Kt:a7, Rd8.

USSR - YUGOSLAVIA MATCH 1975
Gruenfeld Defence

S. GLIGORIC — B. VAGANIAN

1.d4 Ktf6 2.c4 g6 3.Ktc3 d5 4.c:d Kt:d5 5.e4 Kt:c3 6.b:c Bg7 7.Bc4 0-0 8.Kte2 Qd7 9.0-0 b6 10.Qd3 Bb7 11.e5 Kta6 12.Ktf4 e6 13.Qh3 Kta5 14.Be3 c5 15.Be3 c:d 16.e:d Rfd8 17.Rad1 Qe7 18.Qg3 Rac8 19.h4 Rc8 20.h5 Be4 21.h:g h:g 22.Kth3 Bh6 23.Ktg5 B:g5 24.Q:g5 Q:g5 25.B:g5 Rdc8 26.f3 Bf5 27.Bd3 Kte7 28.Rc1 a6 29.B:g6 30.Rh3+ Kd7 31.Rh7 Rc2+ 32.Kg3 Rf8 33.Bh6 Re8 34.R:f7+ Re7 35.Rf6 R:a2 36.Bf8 Rh7 37.Bd3 Kte7 38.Rd1 a6 39.B:g6 Kt:g6 40.R:g6 Ra4 41.Bd6 Rc4 42.R:c4 B:c4 43.Kf4 a5 44.g4 Rh3 45.Rg7+ Ke8 46.Re7+ Kd8 47.g5 Bd5 48.g6 R:f3 49.Kg4 Rf1 50.g7 Rg1+ 51.Kf4 Bc6 52.Rf7 Be8 53.Bc7+ Kc8 54.Re7 Bd7 55.B:b6 a4 56.d5 Black resigns.

WOMEN'S WORLD CHAMPIONSHIP
Pirc-Ufimtzev Defence

N. ALEXANDRIA — N. GAPRINDASHVILI
10th game of the match

1.e4 d6 2.d4 g6 3.Ktf3 Bg7 4.Ktc3 c6 5.a4. Ktf6 6.Be2 a5 7.0-0 0-0 8.Be3 Kta6 9.Ktd2 Ktb4 10.Ra1 d5 11.e5 Kte8 12.f4 Ktc7 13.Ktf3 f6 14.Qd2 Be6 15.Ktd1 Qd7 16.c3 Ktba6 17.Bd3 b6 18.Ktf2 c5 19.Bc2 c4 20.e:f e:f 21.Kth4 Bf7 22.f5 g5 23.Ktf3 Kte8 24.h4 g:h 25.Kt:h4 Ktd6 26.g3 Rae8 27.Kg2 Ktc7 28.Rh1 Kte4 29.Qe2! Ktg5 30.Rce1 Re7 31.Qg4 Rfe8 32.Ktf3 R:e3 33.R:e3 R:e3 34.Kt:g5 f:g7 (correct was 34. – h5 35.Qf4 Re2 with a pawn up) 35.Q:g5 Rd3 36.Bd3 c:d 37.f6 Kte6 38.Qh4 Bg6 39.f:g Kt:g7 40.Re1 Ktf5, and Black resigned without resuming play. The sealed move was 41.Qf4.

In the ninth game N. Alexandria reached a won position, but what happened afterwards proved once more that one of the most difficult tasks is to win a won position. Here is the position after Black's 40th move: White (Gaprindashvili) – Kh2; Rd4, Rf2; Ktd5; Pa3, h2, g2. (7). Black (Alexandria) – Kg7; Rd8; Ba6; Kte5; Pa7, b6, f6, g5, h4. (9). 41.Rc2 Bd3 42.Rc3 Be4 43.Ktc7 R:d4 44.Kte6+ Kg6 45.Kt:d4 f5 46.Kg1 Ktd3 47.Rc7 Ktc1 48.Rd7 g4 49.Rd6+ Kh5 50.Kf2 Kt:g2 51.Kt:f5 Kg5 52.Ktd4 g3+ 53.Ke2 Ktf4+ (Black misses the correct line: 54. – h3 54.Ktf3+ B:f3+- 55.K:f3 Kth4+ 56.K:g3 Ktf5+, with a piece up). 54.Ke3 g2? 55.K:e4 h3 (its was just now that Black realized 55. – g1Q does not work because of 56.Ktf3+. Neither does 55. – g1Kt work because of 56.Ktf3+ Kt:f3 57.K:f3). 56.Ktf3+ Kg4 57.Rd5 Ktg6 58.Rd5. Black resigns.

THE BRILLIANT TOUCH

White – Kg1; Qg2; Rg5; Bd4; Ktf5. Pa4, c3, f3, h2. (9). Black – Kh8; Qf8; Rc8; Ktc7, Ktf7; Pa7, b7, c4, h7. (9). 1.Rg8+! Q:g8 2.Qg7+ Q:g7 3.f:g+ Kg8 4.Kte7x. (Virtanen–Bjorquist, Correspondence game. 1974).

NEWS BRIEFS

SEMI-FINALS. The semi-finals of the 1975/76 Israel championship are nearing the finishing line. In the Haifa II section David Benstein scored an impressive victory with 12½ points out of 14 games. Meir Rom was practically assured of the first place in the Haifa I section. The leaders of the other sections: Ramat Gan I – Amikam Balshan, with 9½ points after the 10th round; Netanya – Malachi 10(2), Mashian. Helman 9(2) after 14 rounds. Rishon Lezion (11 rounds) – Y. Grinfeld 8(1), Z. Domnitz 7½; T.A. Youth Centre (12 rounds) – A. Kaldor 7½(3), N. Birnboim 7(3).